VOGUE



SOUTHERN FASHIONS and WINTER RESORTS

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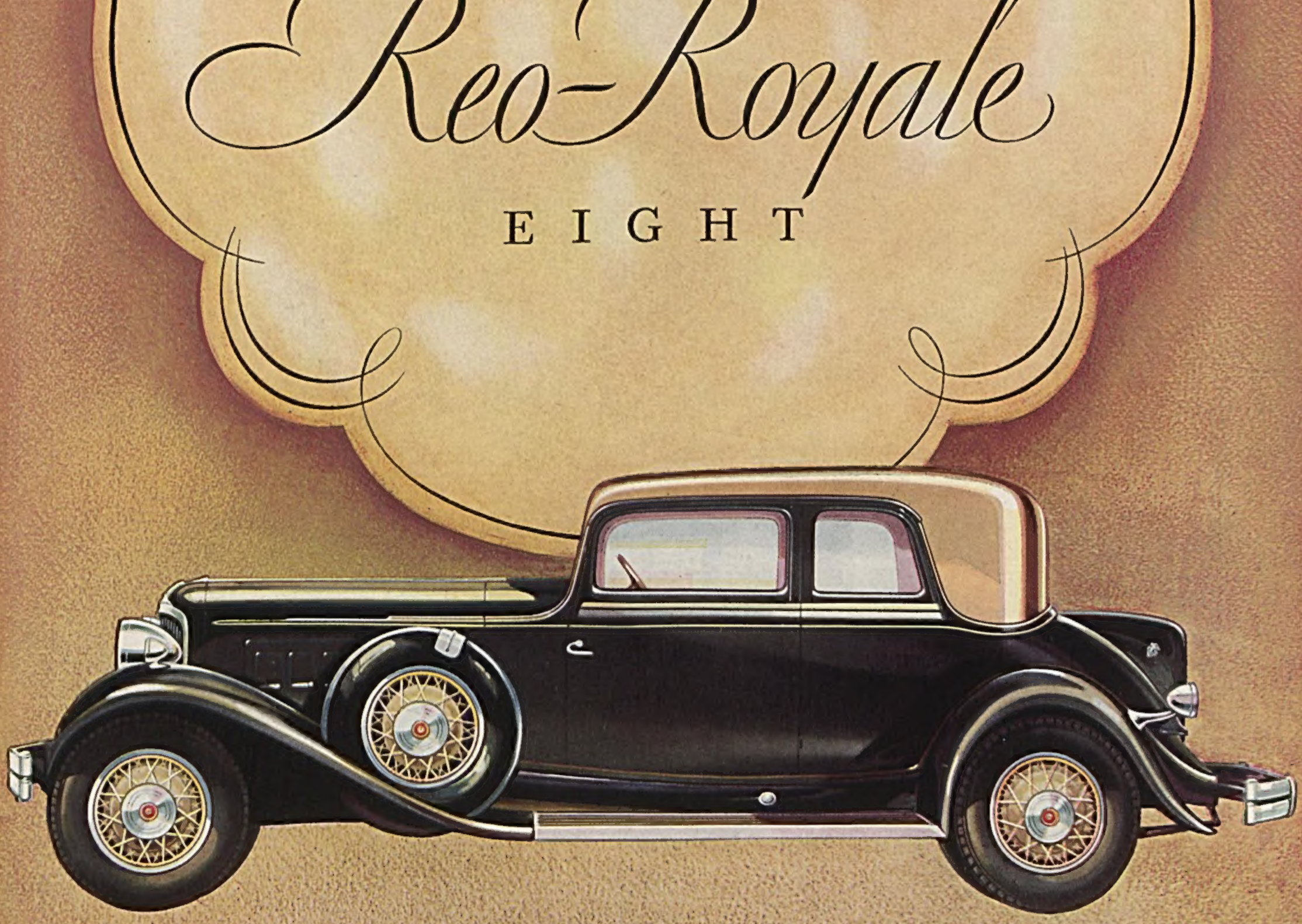
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THE



Reo-Royale

EIGHT



The 5-Passenger Victoria

Bold and original in design, richly appointed and superbly competent. A car of character.

REO MOTOR CAR COMPANY, LANSING, MICHIGAN

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JEWELERS SILVERSMITHS STATIONERS

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Design Quality and Workmanship

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FIFTH AVENUE & 37TH STREET
NEW YORK



Study of Miss Claire Trevor by Forbath and Murray

STETSON HATS *for* WOMEN

THE STETSON BEVERLY, pictured above, is a pleasant style for any number of exciting occasions. . . . The kind of hat that makes you feel ready and eager to face an admiring world—and the world eager to face you.

It will keep its tailored perfection—for it is made of exquisite felt, in the Stetson tradition of fine craftsmanship. $10. In the newer colorings and all sizes. . . . Stetson hats for women retail from $7.50 to $25.

JOHN B. STETSON COMPANY 358 FIFTH AVENUE, NEW YORK

VOGUE
January 1st. 1931

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Vol. 77, No. 1
Whole No. 1403

PHILADELPHIA PARIS LONDON PALM BEACH MIAMI BEACH

BONWIT TELLER

FIFTH AVENUE AT 56th STREET

NEW YORK





This Is Bonwit Teller's Own Special School Coat . . . and Everything To Go With It

A real "knock-out" among fashions for the studious younger generation, since it is so smartly proportioned that it is becoming to every type of growing figure. Tailored from a warm, soft monotone tweed in navy blue, larkspur, russet or bottle green...lined with silk serge and interlined. 19.50

Stitched hat to match, English style 5.00

Circular skirt of matching or contrasting tweed 8.50

Jersey sweater in same colors. 3.50

Jersey bloomers to wear under the skirt . . . 2.00

Sizes 4 to 10 years

School Fashions...Seventh Floor



GOLFLEX

Crêpe Lusette . . . a distinguished semi-sheer wool weave . . . introduced by Golflex for the southward bound or the active "urbanite". . . in a jacket and sleeveless dress dramatically chic in every detail . . . from the hand embroidered "gum drop" scarf of wool on silk to a capricious skirt of unpressed plaits . . . In the powder pastels of custard yellow, cameo pink, porcelain blue, dale green and white . . . and the town tones of beige, navy and black . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel & Co., Montreal . . . Sold by all Golflex dealers . . . $39.50.

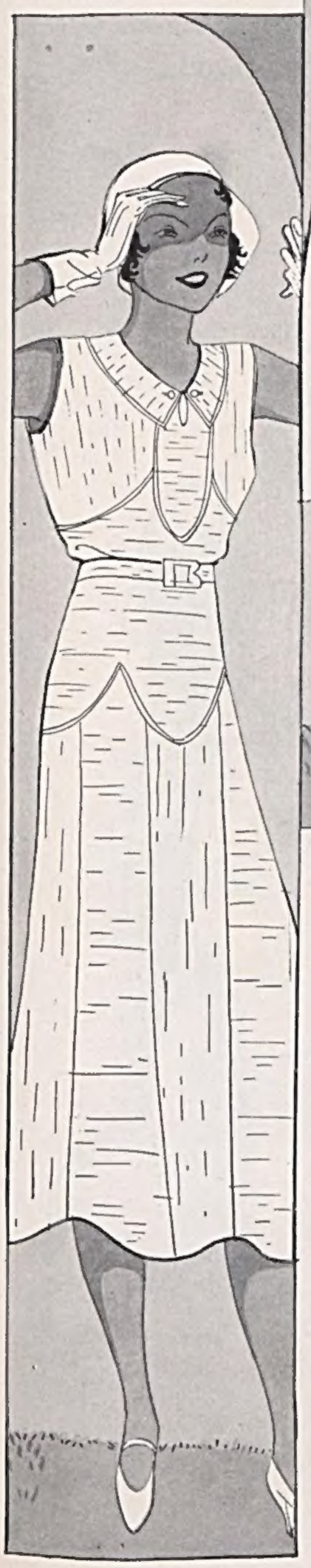
In New York, exclusive with Dobbs.

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Our representatives hold sales exhibits of Best fashions in most of the larger cities east of the Mississippi. Write for date and place of showing in your town or nearby.



Model 521—Sleeveless one-piece Chuddah silk frock in white, yellow, light blue, or pink. Misses' sizes 14x to 20. 16.75



Model 526—Two-piece Chuddah silk frock with tuck-in blouse. Yellow with brown piping, white with blue, green, or yellow. Misses' sizes. 16.75



Model 522—Patou-type sleeveless one-piece frock of Batchelor crêpe in white, yellow, light blue, or pink. Sizes 14x to 20. 16.75

Model 523—Cap sleeved stripe bordered Chuddah frock in white with orange, rose, green, or blue stripes. Misses' sizes 14x to 20. 16.75

Model 524—Copy of a Patou frock in façonné Chuddah. One-piece sleeveless model in white, yellow, or peach. Misses' sizes 14x to 20. 19.75

Model 525—Sleeveless one-piece frock of Batchelor crêpe with hand fagotted yoke. White, yellow, peach, green. Women's sizes. 29.50

GOING SOUTH?

You'll need plenty of these versatile

CAROL FAE FROCKS

in those popular, dependable, tub silks

CHUDDAH and BATCHELOR CRÊPE

A charge account simplifies long distance shopping

MAIL ORDERS FILLED

Best & Co.

FIFTH AVE., NEW YORK

LAKE TRAIL · PALM BEACH

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RIPPLES ALONG THE RIVIERA THAT ARE WIDENING TO PALM BEACH



When the wild waves beckon, slip off the polo shirt and beret — and you're ready to plunge. Bathing jersey has a "Talon" Slide Fastener at the back — fan high or fan low as you please!

A four-piece ensemble — trunks top, polo shirt and beret. Polo shirt has a "Talon" Slide Fastener — you can close or open the neck in a flash!

For tennis and active sports, a three-piece sports frock of striped silk shirting — shirt, shorts and skirt

The "Talon" Slide Fastener at the back lets you whisk the skirt off in a twinkling — and you play in shorts

These costumes created by
WILLIAM BLOOM
celebrated American designer
of Sports Clothes

(Adv.)

Here's the "Talon" Slide Fastener which fashion favors on beach and bathing wear – and which leading designers are using on their new creations. It closes in a jiffy, opens in a flash. Never jams or sticks. Will not rust – even in salt water!



Even the gaily-banded beach bag has a "Talon" Slide Fastener at the top!

Two-piece beach pajama suit of natural crash linen with multicolored sash. Short Bolero jacket has peasant embroidery.

Trousers are "Talon"-fastened at the top – to slenderize hip and waist lines. Top has a "Talon" fastener at the side.

A five-piece beach pajama costume of linen – consisting of trousers, top and coat, beach blanket and bag.

These beach pajamas designed by
FRANCES NEGLIGEES CORP'N

Trousers and top are one-piece — "Talon"-fastened at the side.

(Adv.)

COMING EVENTS—TO CAST THEIR SHADOWS ON SOUTHERN SANDS

Spring Fashions in Silks

Fresh as the first apple blossoms are the new Silks at McCutcheon's. Each printed pattern, novelty weave and solid color carefully selected for its high style value. And every silk in this collection features the superior quality that makes the simplest dress distinctive. These Silks are assured successes for they are the choice of smart couturiers in New York and Paris for their most discriminating clients.

Write for samples to department 18

Imported Jacquard Shioze in new ripple patterns, lace-like effects, plaids and other effective jacquard designs. In white and pastels. All-silk and washable. 36 inches wide, **$3.95** a yard.

Imported Printed Jacquard Silks with floral or modernistic effects printed in bright colors over lustrous faconne motifs. Dark or light grounds. Soft, heavy quality. 39 inches wide, **$5.50** and **$6.50** a yard.

Printed Crêpes in florals, tweed effects, star motifs and broken dots. Very new for Sunday night frocks, crayon pastel multicolor designs, Winter Prints to brighten up the January wardrobe at **$2.95** a yard. All-silk, pure dye at every price range. 39 inches wide, **$2.95** to **$7.50** a yard.

Liberty's Tyrian Silks, an exclusive McCutcheon import from Liberty of London in new hand-blocked designs. Lovely soft colors. 32 inches wide, **$4.50** a yard.

Georgette has come back into fashionable favor for suits, street or evening dresses. All silk, black and colors. 39 inches wide, **$3.00** a yard. Triple Georgette, **$4.95** a yard.

Flat Crêpe and Canton Crêpe will make the smartest and most wearable of the Spring and Summer silk suits and dresses. In colors, in black and in white. 39 inches wide, **$1.95** to **$4.95** a yard.

Ribbed Sports' Silks come in the all-silk, pure dye quality that washes perfectly. With a narrow piqué cord or a wide wale. 39 inches wide, **$3.95** and **$4.95** a yard.

Regalia and Rajah are the leaders in the Shantung family. Regalia comes in a more pronounced crêpe weave than Rajah. Both smart for sports' frocks, street suits and extra jackets. In the new pink toned natural called gateau, white, black, bright or soft pastels. 36 inches wide, **$1.95** a yard.

Imported Printed Chiffons show a new rhythmic effect in monotone or multicolor designs on pastel or dark grounds with accent notes of white or gay colors. Exclusive color combinations. 39 inches wide, **$3.50** to **$7.50** a yard.

Imported Habutai, an exceptionally fine washable silk for sports' dresses and blouses. Checks and stripes. All-silk. 36 inches wide, **$2.25** a yard.

Printed Ninon and Crêpe de Chine, the loveliest of all the lingerie silks have dainty bouquets on white, pink, peach, blue, maize, nile or black grounds. Washable. 39 inches wide, **$4.75** a yard.

Lingerie Silks that wash perfectly, in all the lingerie colors: Crêpe de Chine, **$1.95** to **$3.75** a yard; Triple Voile in solid colors, **$2.95** a yard; and a new washable Satin, **$3.95** a yard. 39 inches wide.

Pongee, cool and easy to wash for Summer dresses and underthings, in a wide range of colors. Imported Honan Pongee, **95¢** a yard. Special—Japanese Pongee in natural color only, **65¢** a yard, other qualities up to **$1.95** a yard.

Special Values in plain Black and in plain White Silks.

McCutcheon's

FIFTH AVENUE AT 49th STREET NEW YORK

Headquarters in New York for Liberty of London



Reg. U. S. Pat. Off.





SOUTHERN EXPOSURES

From the French "Côte d'Azur" to our own "land of the sky blue water" being merely a matter of a few months and a few thousand nautical miles . . . Walk-Over has been and seen and conferred. And the shoes in which Antibes lounged and Cannes played are now adapted for your own southern wear.



FABRIC OPERA—White alone or with bright contrast is quite the most important scheme of color. This linen opera appliquéd with beige silk kid and angles of watersnake may be tinted a clear pastel or vivid accent . . . $12.50



BUCK AND ALLIGATOR—The leather heeled sport classic returns with the white buck trimmed with brown alligator. Carrying out the woven effects of the new sport silks and flecked woolens $13.50. White buck with black calf $12.50



ARCHED GOLFER—A fraction of an inch added to heel and arch lifts this golf shoe to new heights of chic and comfort. White buck with brown or black pigskin. Rubber sole $12.50

WALK-OVER



510 FIFTH AVENUE

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The Essence of Fashion

Is Yours With Each Vogue Pattern

• This is a quality that can be acquired by cleverness and ingenuity mixed with the sure touch of knowledge. It is inherent in every Vogue Pattern design . . . and becomes part and parcel of your frocks when you follow the guidance of Vogue Patterns in making them up.

Vogue Patterns interpret the Paris mode for the American woman . . . translate it with knowledge of the life she leads and apply it with attention to every minute detail of perfect fit and simple, clear construction. Thus when you make your first Vogue Pattern frock . . . and every one afterward . . . you are gaining the chic of the Frenchwoman and the fit demanded by the American woman . . . accented by a touch of your own personality in the matter of fabric and colour choice . . . and since the cost of the Vogue Pattern that lends your frock its smartness is so very, very little, the economy of each costume looms large in proportion to its chic.

Six times a year, Vogue Pattern Book appears, a catalogue of Vogue designs, with thirty-two pages presented charmingly in colour. Sections devoted to help in wardrobe planning, correct accessories to wear with various types of costumes, illustrated articles on the newest fabrics and colours and suggestions on personal grooming appear in each issue.

The cost of Vogue Pattern Book is 35c on newsstands and at the Vogue Pattern Department of your favorite store, but if you wish it delivered to your home each issue, a yearly subscription is only $1.50, bringing the cost down to 25c a copy.

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The hotels advertised on these pages are among the best to be found in their localities, and each is noted for its excellent service and pleasant atmosphere.

We recommend these hotels to you, and suggest you make arrangements with them before starting on your journeys.

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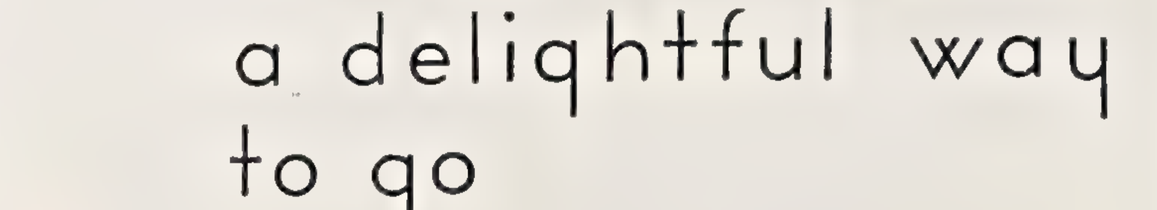
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The Winter Season is so *Smart* in CALIFORNIA



and the Panama Pacific Route such a delightful way to go

Golf sticks are being put into condition for the Del Monte tournaments...beach pajamas are being chosen in the shops along the Avenue for the season at Coronado Beach. Bookings are being made on the *California*... *Virginia*...*Pennsylvania* of the Panama Pacific Line...for the coastway is now the smart way to travel to the land of sunshine. And, naturally, these are the ships that enjoy the patronage of discriminating travelers. They offer every modern luxury...every comfort...every phase of social life. The gay whirl in Havana where the ships weigh anchor for a smart interlude has now taken on the importance of an event in "the season." The sail through the Panama Canal will thrill the most blasé passenger. The sea trip itself has become a social requisite.



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San Antonio

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Perhaps you've always planned to hop off to Bermuda or Nassau . . . or you'd like to give the children the thrill of winter sports in Canada . . . or the golf and polo and leisure of the Pacific Coast lure you to California . . . or Florida's colorful season seems to be the stimulus you need to the real enjoyment of life this year.

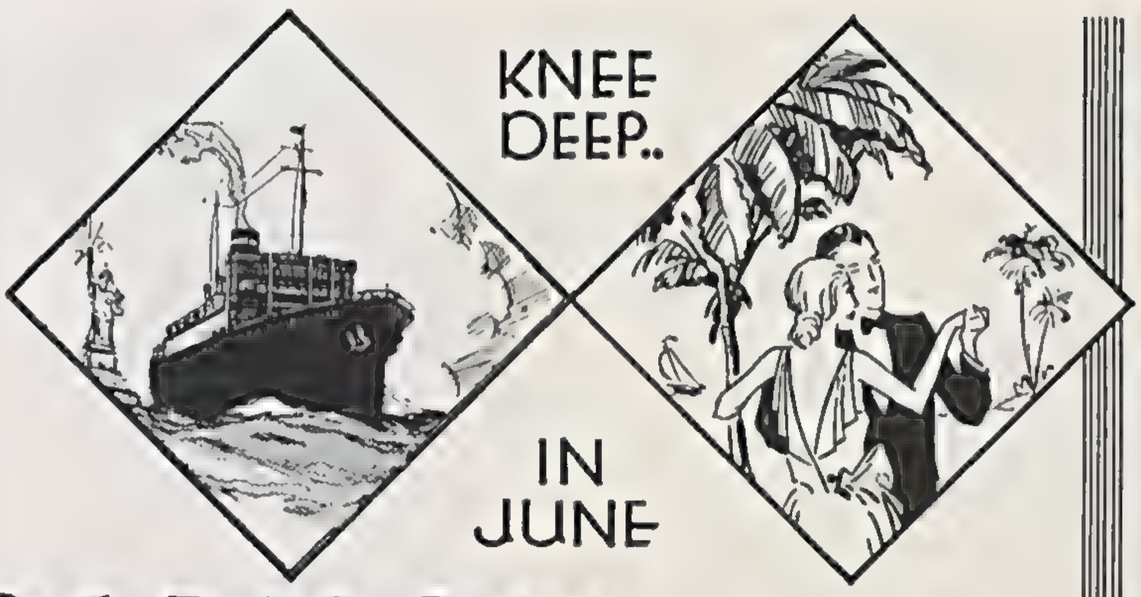
Complete your plans now.

There's a place somewhere away that can supply the rest or the gaiety you need . . . there's a hotel that caters to your express tastes.

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3123	.25
3124	.25
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NASSAU (BAHAMAS)

Snowy blizzards in Manhattan, slushy, snow-bound streets, cold, uncomfortable winds sweeping all across the north ...but 60 hours away at Nassau, Bahamas, you're knee deep in June!

Sea-cooled breezes warmed by a tropic sun seem to carry your mid-iron drive a little farther down these sea-green fairways; the shade of slim curving palms takes the strain from your tennis; the coral-tinted beach is a fairer shore for swimming.

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Come to Nassau! Take the great, smooth-sailing Munson liners leaving New York weekly. Overnight from Miami. No Passports required.

For further information see local tourist agent or write for Booklet 36

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THERE'S the rest of England and a good slice of Europe to see while you're on this side; and, as the Palace isn't a "short-let" hotel, we thought the week-end or so you'd allocate us wouldn't — quite frankly — be profitable. Still, we took the risk. You came.

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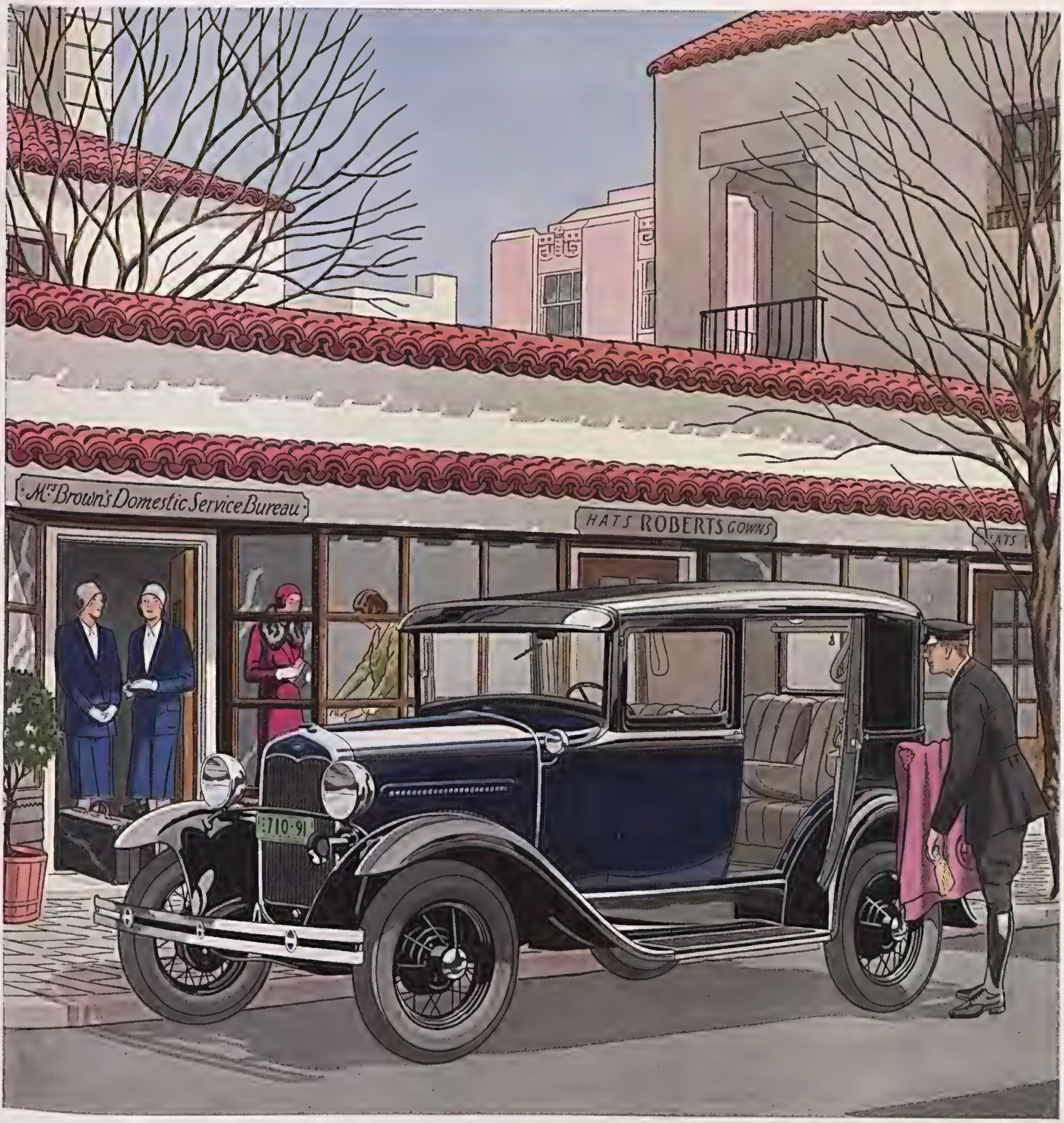
CRYSTAL introduces CREPE SHANTUNG—the New Sports Silk for 1931, in two sports frocks by Bruyere, whose collection was the fashion sensation of Paris.

The fabric is washable, very soft and luxurious, with a rich, dull surface and a pure silk construction.

The fashions tell their own story of distinction. If you do not find them at your favorite store, write to us and we will direct you to the shop that is showing them.

Crepe Shantung frocks are priced at $25 to $29.50.

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NEW FORD DE LUXE SEDAN

The Beauty of Fine Upholstery

THE BEAUTY of fine upholstery gives charm and distinction to the interior of the new Ford De Luxe Sedan.

In this car, as in the Town Sedan and the De Luxe Coupe, you may choose tan Bedford cord, or brown mohair. The Bedford cord has an all-worsted face and heavy woolen yarns under each cord. The soft, luxurious mohair will not crush easily and is long-wearing because it is faced with genuine Angora mohair and fine wool worsted. In both types of upholstery, beauty and utility have been combined in unusual degree.

Great care is taken to maintain the quality of the fabrics used for the Ford cars. Laboratory tests for weight, the character of the cloth and the grade of the yarns are constantly being made. There are also daily tests of the dyes, the count in the warp and woof, the percentage of wool, the thickness of the mohair pile, and rubbing tests equivalent to years of actual wear.

In every detail of trim and finish, as in mechanical performance, you will note the substantial worth that has been built into the Ford car. It has been made to endure.



New York, January 19, 1831 . . . The great blizzard has made it dangerous to be about, but she did get to Trinity Church to hear good Doctor Berrian . . . and tonight will be positively thrilling: audacious Uncle Jonathan has bid her to see the performing elephant in The Fiend of Siam.

Fashion . . . reputedly so capricious . . . . has her lasting devotions too. A hundred years ago in America, and for generations prior to that in Europe, the name FORSTMANN spelled supremacy in fine woolen fabrics . . . . The demure ladies of the 1830's tempered the inescapable winter chill with the heaviest of FORSTMANN scarlet-napped coatings, the velvetiest of FORSTMANN Algerines, the supplest of FORSTMANN Merinos . . . . And in this winter season of 1930-31, the woolen costumes upon which the greatest shops staked their reputations were likewise made of FORSTMANN FABRICS. The name FORSTMANN is not a mere trade-mark. It represents the genius of an unbroken family line that has woven the destiny of Fashion for many generations.

Forstmann FORSTMANN F&H FABRICS *Fabrics*

FORSTMANN & HUFFMANN COMPANY, MILLS AT PASSAIC, NEW JERSEY, JULIUS FORSTMANN, PRESIDENT
SALES HEADQUARTERS: JULIUS FORSTMANN CORPORATION, TWO HUNDRED MADISON AVENUE, NEW YORK CITY



Palm Beach, January 19, 1931: Half an hour too long in the water . . . her party taking off for luncheon in Havana almost any minute . . . and tonight dancing at the Colony that simply can't be missed . . . is it any wonder that she finds the days so short, and life and clothes so complicated?

The modern woman makes her own calendar, midwintering for a gay and brilliant season in the south .... She shrugs slim shoulders into featherweight FORSTMANN FABRICS made from woolen yarn so fine that thousands of yards of it weigh just a pound. She chooses among an infinite variety of new FORSTMANN colors those soft, becoming tones of cool greens, clear whites and creamy magnolias .... blues, pinks, yellows, grays and beiges .... so lovely that they unerringly forecast the mode their first few wearers will create. Her great-grandmother asked word of mouth assurance from her draper that the fabrics offered were truly FORSTMANN. Today, the finest shops proclaim this fact as one of their most important style assets ....

On February first a list of the new Forstmann fabrics and colors which will definitely establish the mode for Spring, 1931, will be announced in this magazine.

ASK YOUR FAVORITE SHOP TO SHOW YOU FORSTMANN FABRICS . . . LEADING STORES THROUGHOUT THE COUNTRY SELL THEM IN THEIR READY-TO-WEAR DEPARTMENTS AND BY THE YARD

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a resort suit of

DURENE

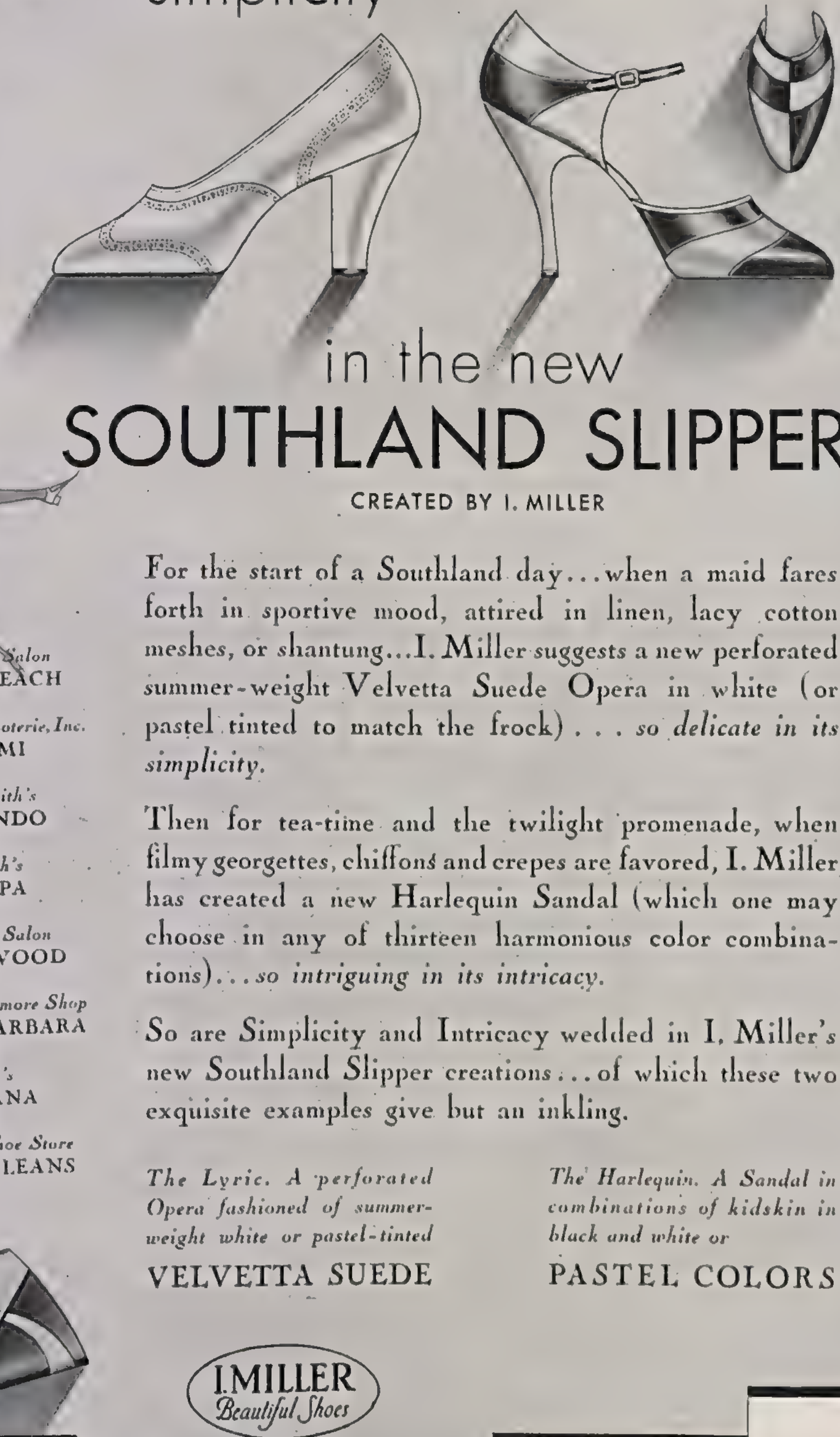
QUALITY BEGINS WITH THE YARN

I. MILLER
INSTITUTION INTERNATIONALE
Beautiful Shoes

Where the blue sky smiles,
and milk-white breakers foam



intricacy
is wedded to
simplicity



in the new

SOUTHLAND SLIPPERS

CREATED BY I. MILLER

For the start of a Southland day...when a maid fares forth in sportive mood, attired in linen, lacy cotton meshes, or shantung...I. Miller suggests a new perforated summer-weight Velvetta Suede Opera in white (or pastel tinted to match the frock) . . . *so delicate in its simplicity.*

Then for tea-time and the twilight promenade, when filmy georgettes, chiffons and crepes are favored, I. Miller has created a new Harlequin Sandal (which one may choose in any of thirteen harmonious color combinations)...*so intriguing in its intricacy.*

So are Simplicity and Intricacy wedded in I. Miller's new Southland Slipper creations...of which these two exquisite examples give but an inkling.

The Lyric. A perforated Opera fashioned of summer-weight white or pastel-tinted
VELVETTA SUEDE

The Harlequin. A Sandal in combinations of kidskin in black and white or
PASTEL COLORS

I. MILLER
Beautiful Shoes

VOGUE'S SCHOOL AND CAMP DIRECTORY

Fashions in Education

Fashions in clothes are changing rapidly, and fashions in education have been changing too. Fifteen or twenty years ago, even private schools offered practically the same curricula, and students learned Latin, Higher Mathematics and Physics, no matter what their interests, nor what they wished to do in after life.

But all young people are not born to be scholars, or even to be happy and successful in college. The heads of private schools recognized this fact, and for the last few years have been developing schools and courses to meet the various needs and to train the individual gifts and aptitudes of each student. In this present day, there is no more excuse for a student to be a misfit in school or in life than there is for a modern woman to wear the straight short skirts of two years ago.

But the problem of selecting just the right school is not to be taken lightly or solved instantly. Study your individual child and the many different schools listed in these pages, and write to those that seem to meet his or her needs. If you desire further information or guidance in making your selection, write us in detail about your child and your problem.

THE CONDÉ NAST EDUCATIONAL BUREAU
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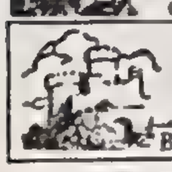


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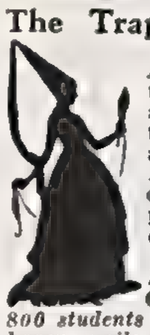
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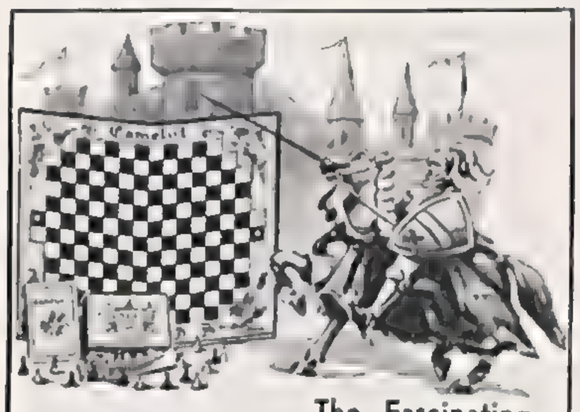
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SAN FRANCISCO

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(Continued on page 91)

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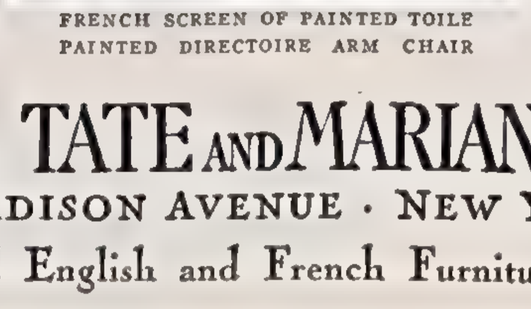
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JANUARY 1, 1931
SOUTHERN FASHIONS AND WINTER RESORTS

Cover Design by Benito



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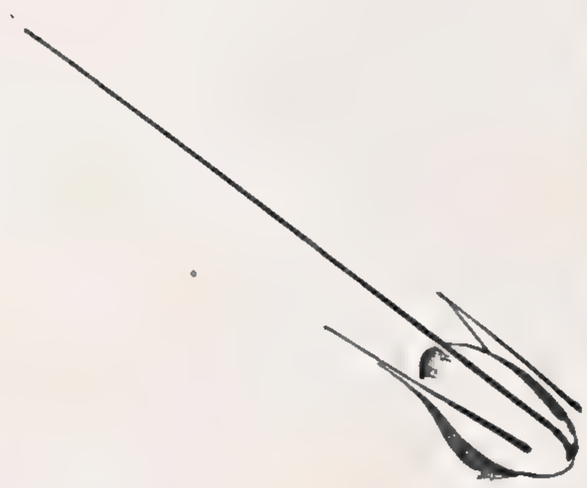
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AMERICAN; FRENCH, AND BRITISH

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VOGUE'S-

Eye View of the Mode

THERE is one phrase that is a plague, a pest, a yellow peril in conversation to-day. That feminine, apologetic moan, "I'm so poor I haven't a penny." It was fashionable once. It is no longer. It infuriates business men; it enrages economists because it is the key-word of the selfish cult of "talking poor."

This is an age of appalling frankness when shibboleth shows up more blatantly than paste. In just as poor taste as boasting about riches is this shabby ballyhoo about poverty.

Vows to stop buying, unless absolute necessity forces them, are economically and spiritually unsound. Fewer dresses mean fewer buttonholes and consequently fewer little buttonhole makers. Before you renounce a car here or a hat there or a trip South, be sure that some one, other than your own cheque-book, is benefiting. The bank-account that is not in circulation in these days is a coward and a sluggard. The only valid reason for saving is to save to give to the unemployed or to employ extra service yourself.

A new fashion has come in—a fashion for spending—, and it has come in in a generous cause.

If you have made any New Year's resolutions about economy, this is the moment to break them and break them quickly, with your conscience consenting. For, so far as Vogue and all the eminent doctors of political economy can see, the only things you can do without, without shattering industry and delaying the return to that Eden called *norm*, are gambling and the back to your Palm Beach bathing-suit.



STEICHEN

Miss Dorothy Fell

• Miss Dorothy Fell, the charming daughter of Mrs. Ogden L. Mills, was presented to society in the early autumn at a large dance given at the home of Mr. and Mrs. Mills, at Woodbury, Long Island. She is equally well known in New York and Washington, where Mr. Mills serves as Under-Secretary of the Treasury. Miss Fell is one of the many débutantes who have chosen black velvet evening frocks, this season. Her frock with a deep point de Venise collar is particularly effective

Kenya Colony In Africa

By Alice Gwynne Preston



Patou gowns in grass-roofed huts. Corduroy trousers in Moorish palaces. The open life lived on the grandest scale in the world—this is Kenya Colony—an island oasis on the East Coast of Africa. Originally the starting-point for big game hunts, it is now the adventurous "West" of the East

A RESTLESS generation that emerged from the Great War has, in general, found it difficult to return to a normal sort of existence. Logically, this has led to the desire for a simple, primitive life or a longing for adventure.

Kenya Colony, on the East Coast of Africa, to-day seems to be the ideal place for this element. Plucky pioneers, to whose numbers has been added many an Englishman who has found the cost of living in England beyond his means since the War, have made the country as comfortable as one can wish. In Mombasa, the port, and Nairobi, the capital, one finds perfectly appointed hotels with a bathroom to each room, surprisingly good cinemas, your favourite brand of perfume, up-to-date hair-dressers, and dance orchestras of unexpected calibre. The beauty of all this civilization is that one need travel only a few hours to reach a farm where life is utterly lazy and free, or to go right into the blue for a shoot. It is a wonderful country for any one who enjoys hunting, fishing, tennis, golf, polo, and even racing, all of which sports can be indulged in on incomes considerably smaller than anywhere else.

So far as clothes are concerned, the men usually go about in khaki shirts and jodhpurs or corduroy trousers. If you are a lad around the village, a very bright coloured shirt for you. The eternal fear of sun-stroke prescribes a topee or helmet, from ten to four; nevertheless, the hat of the Stetson type predominates. It gives the place a picturesque aspect and makes one dream of cowboys and the West.

The chic woman, of course, wears her latest Paris hat as soon as the sun is less violent. The choice is, naturally, a question of acclimatation and temperament. I, personally, never bother with a helmet unless I am gardening under a midday sun. Gardening is very interesting out here, and it gives wonderful results, provided, of course, one is near a river or a lake. The climate varies enormously, so that nothing but brush will grow on one side of a range of hills, perhaps, while geraniums as large as sunflowers are springing up in colourful profusion all over the other side.

Many women who help out with the dairy, chickens, or even take a hand at the plough wear shorts or plus fours during the day. My advice to any woman on her way to Kenya, who is as ambitious as that, is to have these made before leaving. After the day's work is done, one sinks into pyjamas and a dressing-gown and is practically ready for bed. In your own home, you always wear pyjamas for dinner; when you go to dine with a friend, you dress.

Jean Patou dresses a number of women for Kenya and has become very much interested in designing clothes for this particular life. He has devised pyjamas for dining or sleeping, with a coat-like dressing-gown to match, that are easily laundered. The linen or crêpe de Chine dresses, with full, split skirts and shorts of the same material, which are made by both Molyneux and Patou, are just the thing for bending over at one's garden. In certain sections and at certain times, the weather is cool enough for the jersey-tweed type of costume.

For women who do not look well in a Stetson or helmet, Patou has invented a very becoming, large, double felt hat, with the edges sewed together, which gives the appearance of a single brim. You have to wear a wide, protective hat of this sort when riding, and the rest of your habit

has just about the same degree of informality. Breeches, and a thin shirt, perhaps a knotted handkerchief, and high-laced boots and puttees—these complete the outfit.

Entertaining is another thing within the means of most purses. The young man who lives in a garret in Europe would never dream of inviting acquaintances to dinner; whereas, in Kenya, you dine with him in his mud-walled and grass-roofed hut, matting on his mud-covered floor; and you go in evening clothes, too. Distances being what they are in this country, going to dine usually means going to spend the night and taking some of your own boys and equipment along. If your host has no room for you, you pitch your tent in his garden, and your native boy fills your canvas bath from old petrol tins heated on a wood fire.

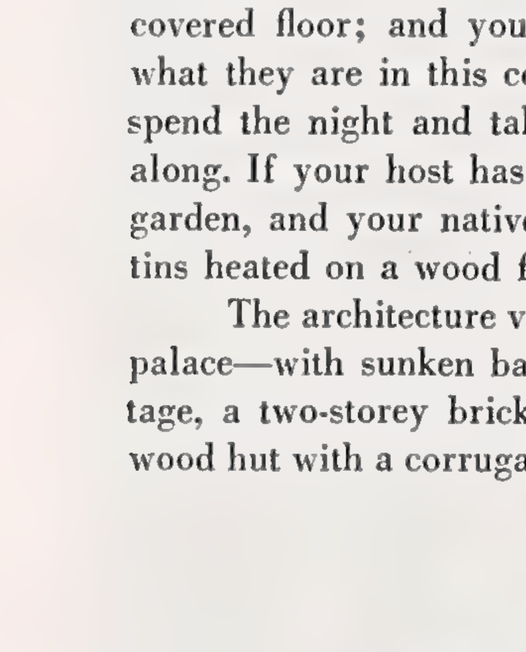
The architecture varies. You are likely to come across a Moorish palace—with sunken baths—, a stucco Basque house, a Norman cottage, a two-storey brick structure, or—relic of the early settlers—a wood hut with a corrugated iron roof. There isn't any native furniture.

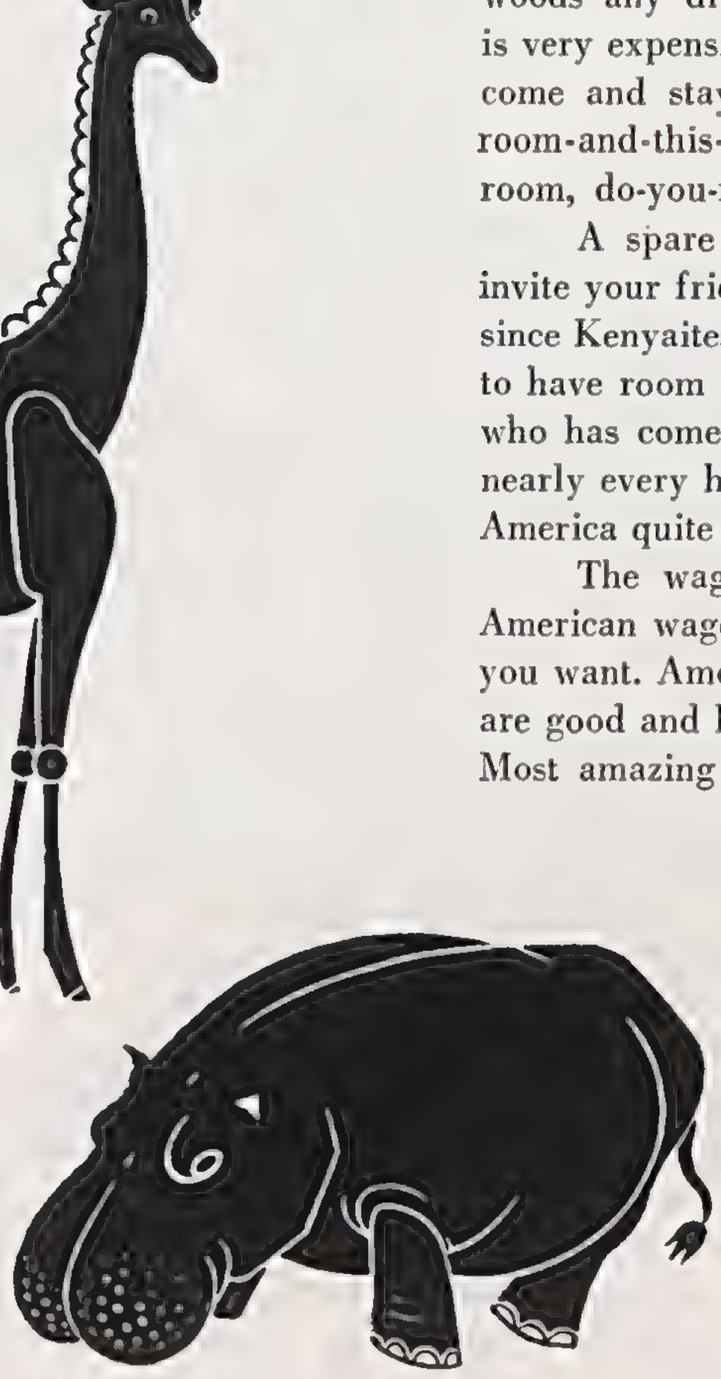


It's better to buy your furnishings in Europe and take them along, rather than to buy the local brand of imported beds and chairs; but you can often pick up decorative wooden bowls and other native things of similar type, and the natives can copy in the best of woods any drawing or pictures you give them. Although building is very expensive and takes a long time, no one minds having friends come and stay in a half-built house with—"this-will-be-the-dining-room-and-this-will-be-the-sitting-room; we-are-now-dining-in-the-bedroom, do-you-mind?" sort of thing.

A spare bedroom is almost a necessity out here, unless you invite your friends to bring their own tents and camp on the ground, since Kenyaites are the most hospitable people in the world and love to have room for a stray guest, be it a best friend or the electrician who has come to inspect the Delco battery. Speaking of electricity, nearly every house has a radio, and I have heard both England and America quite distinctly.

The wages of servants are cheap compared to English and American wages, and natives are plentiful enough for all the service you want. Among them, just as in any other part of the world, there are good and bad, but they are all extraordinarily quick at learning. Most amazing are the cooks who never even taste what they make.







The majority of them don't like our food, while some are forbidden by their religion to touch it. A very good cook is paid four pounds a month, and a boy receives from twelve shillings up. The Mohammedans are fed on rice and ghee; the other natives on posho or mealie meal, a kind of ground corn.

Usually, the boys sleep in grass huts on the place, two to a hut; but owners of the larger estates give each boy a piece of land, which is cultivated by his wife. The natives grow potatoes, corn, beans, and pumpkins, which give variety to their ordinary diet.

They are very fond of meat, of course, and, once in a while, one shoots for them a gazelle, which they divide up between themselves and dry on sticks. The meat can thus be preserved several days, as the climate is not nearly so hot in the settled districts as believed. One even appreciates a good, cheerful fire when the sun goes down.

These boys are quite handsome and decorative when properly dressed. Most of them wear fezzes on their heads, long shirts down to their bare feet, and bright coloured waistcoats. I have a blue-and-red dining-room and dress my boys in blue shirts, bright red waistcoats, and red fezzes. Indians come around to sew by the day and sometimes stay a week or two, covering furniture or trimming waistcoats for the boys, with beautiful designs in gold braid.

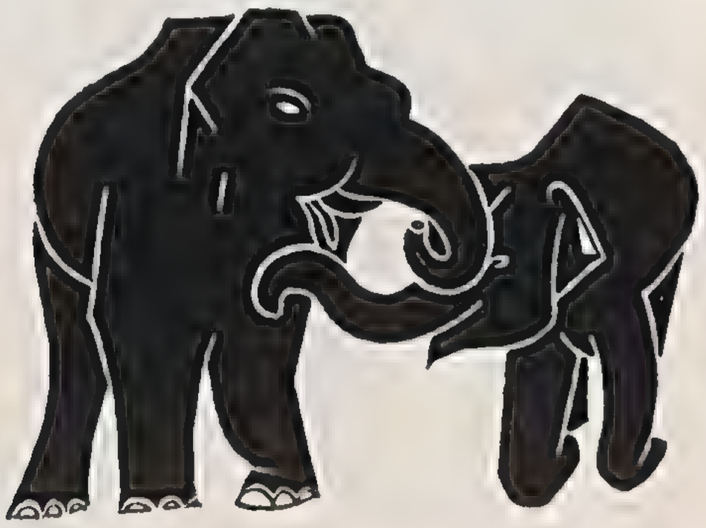
Doctors are available everywhere, but, as one leads such a healthy life, they are hardly necessary. Then, too, you get into the habit of being a doctor yourself. Often, I have had to bind up the native boys' cut fingers and toes and hand out soothing syrup for the babies; but these are minor ills. Malaria exists only in certain territories and usually not in the settled areas. Mosquitoes only trouble one after a rain-storm, and, then, again, there are mosquito nets for the beds. The ordinary mosquito is not particularly bothersome, and many houses are using the American system, the screen window. However, there is a dangerous mosquito, the Fenophelys, that inhabits certain sections of Kenya; and that is a nice animal to avoid.

The country can be divided into two parts—the native reserves and the settled areas. The settled areas are widely scattered, as it has always been the fashion ever since the first settlers took over large concessions to go in for size and quantity rather than quality. Next-door neighbours live five miles away on one side and thirty miles away on the other. Consequently, one can motor for miles without meeting another car, though it is possible to find every make of car in Kenya. One thinks nothing at all of motoring thirty, forty, fifty (Continued on page 86)











PALM BEACH

Points on the Newest Things under the Sun

AFRICAN clash of colour. Plaster-white set off with Algerian yellow, red, green, rust. Navy-blue with yellow, red with light grey. The dark skirt with the light top or vice versa. The strong coloured blouse with white or delicate coloured skirt and jacket. Many pale, watery tints also dashing about.

• Masculine chic. White flannel sack suits; dark polo shirts pulled over white skirts; separate bright coloured woollen jackets; striped or bright coloured belts worn with white sports clothes; tailored linen, jersey, or shantung pyjamas; separate white flannel pants worn over bathing-suits or with striped fishermen's shirts.

• *Bombe surprise*—dresses of sheer white *wool* in Florida. Not at all too warm, either. Bright jackets to accent them. Pale tweed suits and coats. Much white jersey.

• The white top-coat—essential, indispensable, inescapable. Tweed, jersey, or polo cloth the best bets.

• More and more cottons and linens—both for dresses and jackets. Gaily striped silk shirtings; striped and plaid cottons; solid colour jacquard cottons, linens, and shantungs. Eyelet embroidery exposing glints of brown skin.

• Sweaters back again. Monstrously smart. Hand-knit and soft woolly ones, pulled on over tennis dresses or worn with separate skirts. Four out of five long-sleeved and worn with a belt. Jersey knit or open-mesh blouses seen at luncheon.

• One-piece bathing-suits. All white or severely dark. Now and then, rust-red, yellow, brown-and-white, or navy-and-white. Some one-piece ones without a shred of a skirt look hand-knit, such as Schiaparelli's model with a silk brassière underneath, that is held in place by a belt passing through slits in the suit to buckle in front. Other one-piece suits have an actual skirt starting at the waist-line, cut in one with the trousers.

• A new beach dress for loafing. Of tussur or linen. Sometimes cut like a sleeveless coat-dress; sometimes with a scarf to match; and always very tailored. Worn right over the bathing-suit.

• Dead-white, striped, checked, or plaid espadrilles, beach bags, and large floppy beach hats. Agnès's new tightly fitted cap in plain jersey, which may oust the beret.

• Wide, bulky gloves, in six- and eight-button lengths, smartest in dead-white or natural chamois colour. The more wrinkles over the wrist the better. Almost as wide as the old gauntlet glove, and very pretty with a bare brown arm.

• Hand-bags of horsehair—yes, exactly like your grandmother's sofa—terribly smart. All colours and mixtures. Others of heavy white toile and white straw, such as Panama. Envelope shapes never discarded. The frame, clasp, and handle type rising in popular estimation. Once in a chic while, coloured leather bags to match coloured leather belts. (Continued on page 88)





STEICHEN

SAKS-FIFTH AVENUE • SAKS-FIFTH AVENUE • BROOKS BROTHERS

A Farewell to Frills

• These practical costumes include a tailored suit of watery-pink tweed (left), with a knitted blouse in white, pink, and dark blue and an angora jersey turban; a pink linen dress (centre) with a jacket and white piping; both from Saks-Fifth Avenue; and a man's navy polo shirt(right), from Brooks, worn with a white belt and a white flannel skirt. Chairs from Arden Gallery; plants from Kondo



BEST STEICHEN

We Are Convicted to Stripes

• We prophesy stripes everywhere, even in accessories. Here, the linen bag and espadrilles are striped in Algerian colours. All the smartest beach pyjamas have the new skirt-like trouser silhouette fitted at the hips, with circular width at the ankles. The pyjamas above are of white linen and are the essence of coolness and freshness. They are worn with a short-sleeved bolero jacket and untrimmed rough straw hat. Costume from Best



MARY NOWITZKY—BONWIT TELLER • ABERCROMBIE AND FITCH

STEICHEN

• Stripes of all widths will be seen on the beaches, this season. At the left, above, is shown a bathing-suit designed by Mary Nowitzky, of navy-blue and white striped flannel. With it are worn the new widely cut trousers with stripes of varying sizes and a very smart little blue jacket that is slightly fitted and has sleeves with stripes matching those on the trousers; Bonwit Teller

• The loafing outfit above is really a man's, but the smartest of lady loafers have adopted it. It combines the regulation imported French fisherman's shirt of navy-blue and white striped jersey with a pair of heavy navy-blue trousers, and it can be bought in either the men's or the women's departments at Abercrombie and Fitch. Worn with it is the omnipresent Basque beret



MARIE-ALPHONSINE • MAGGY ROUFF

ALGERIAN COLOURS GO WITH SOUTHERN TAN

• Marie-Alphonsine uses soft and supple grosgrain as the material for her sports hat, shown above, which is worn by Madame Simone Demaria. It combines red and white in an interesting bicorne shape rolled off the face. The white flannel coat, "Miramar," by Maggy Rouff, has a raglan cut and scarf collar; costume from Saks-Fifth Avenue

• White wool lace, threaded with narrow strips of white felt, forms the Marie-Christiane skull-cap worn by Madame E. D. Exner (right). Twists of the felt extend at each side. Schiaparelli designed the white suède gilet blouse and cream tweed coat lined and faced with leopard skin; hat and blouse from Saks-Fifth Avenue



HOYNINGEN-HUENÉ, PARIS

MARIE-CHRISTIANE • SCHIAPARELLI



HOYNINGEN-HUENÉ, PARIS

JEAN PATOU—FRANKLIN SIMON

• When the sailor hat is in vogue, nothing is quite so chic! Patou makes it, this season, of a rough, knobbly white straw, following the demand for interesting new material. It is smartly banded with a wide strip of black patent leather, braided on one side, and has a dented crown. With it are shown a coat of light green wool crêpe, a popular fabric for Southern wear, and a white tussur frock; frock and coat from Patou. Costume from Franklin Simon

PARIS STILL SPONSORS THE SAILOR



LOUISEBOULANGER • LOUISEBOULANGER • REDFERN • BRUYÈRE—SAKS-FIFTH AVENUE

• Three scalloped collars manage to give a clever epaulet effect to Louiseboulanger's "520," the white toile de soie sports dress shown left

• Louiseboulanger upsets convention by putting a red neck-band on a rose toile de soie dress with black polka-dots, "516," shown in the background

• Pale blue tussur—a heavenly shade with tanned skin—is used for Redfern's suit, second from right, which has a dark blue crêpe blouse

• Bruyère's chic ensemble, "Pergola," has a pale green printed handkerchief linen dress and a green crêpella jacket; from Saks-Fifth Avenue

DOWN SOUTH

Toile de Soie, Tussur,

And Cotton



JANE RÉGNY—BONWIT TELLER • WORTH • JANE RÉGNY—BONWIT TELLER

FOR FLORIDA

Seventy-Five Per Cent.

Are White

• The odds are all for white on Florida tennis-courts. Jane Régny's white silk serge frock, "Duce," is practically perfect; Bonwit Teller

• Now and then, a striped tennis frock appears—such as the black-and-white one, "Côte d'Azur," by Worth, of a linen-weave artificial silk, sinellic. A red leather belt is a vivid note

• White jersey with a new patterned weave is used by Jane Régny for the tennis dress, "122," shown right. A belted cardigan, "156," of pale blue jersey with a black design, makes it a practical outfit; Bonwit Teller



MAINBOCHER

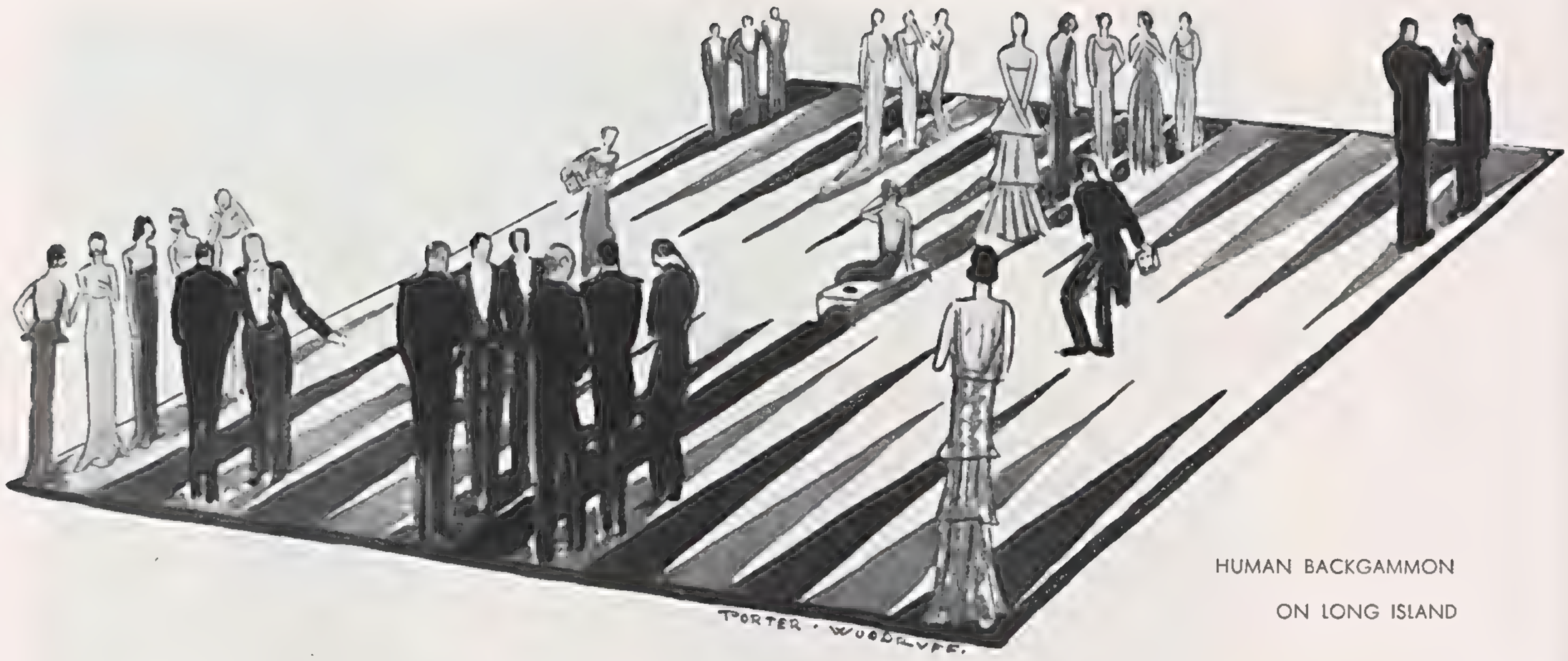
A NEW COUTURIER

Mainbocher Presents His First Models



• Mainbocher, the former editor of French Vogue, has opened his dressmaking house in Paris, and his first models promise that it will be an important one. Complexity of cut and simplicity of line are combined in the frock "Le Vingt," shown above. Heavy cream coloured faille is the fabric. The short tunic is cut up into a V-shaped point and edged with a band of grey-beige marten that continues around and down the back. The gradually widening skirt is of overlapping rounded sections, and the cape scarf, worn over one shoulder, is also cut in rounded ends and is an extremely graceful note

• The new silhouette, "Le Douze," shown on the opposite page, is one of the enormous successes of Mainbocher's first opening. It is of navy-blue faille, with a short, straight tunic above the sectional skirt, narrowing at mid-thigh, before spreading into the fulness of overlapping petal-shaped panels, which are accentuated by petal-shaped ends. Underneath, instead of a slip, are worn straight short pants to which are attached petal-shaped panels that augment the fulness



HUMAN BACKGAMMON
ON LONG ISLAND

NEW YORK

As Seen by Him

After Four Years in Europe



MRS. JAY O'BRIEN WEARING TURQUOISES AND CORALS

THE New York harbour always holds a thrill for the incoming passenger on the Atlantic liner. The sight is never less thrilling and never disappointing, and, this time, after an absence of only four short years, it carried a surprise with it when out of the mist, to the north, a second fairylike castle loomed up where I remembered only a campanile or two to break the horizon-line—the new sky-scrapers of Brooklyn, like mushrooms sprung up overnight in my absence.

Watching at the rail of the *Ile de France*, our brains racing with thoughts, the silence was broken by some one asking Elsa Maxwell her impressions of New York. Elsa, never at a loss for a quick response, answered, in imitation of those people who are interviewed on their first arrival in New York, "I can only describe it as waste, but want not." And I can think of no better word than waste to describe the magnificence of the New York I return to, a magnificence that has spread over it like the icing on a cake and glitters in the sun like tinsel.

Living in Europe, I am accustomed to isolated magnificence, the occasional pomp of a royal wedding, the visit of a foreign prince, or the dazzling elegance of a private house behind the shabby doors that close out the street. But the magnificence of New York is mediæval, suggesting the days when the wealth of a city was concentrated in the cathedral, which was the treasure-house of the then civilized world. Again, history repeats itself when, like the old burgomaster who pointed out his cathedral to the stranger, the modern New Yorker points out the temples of finance with their marble-lined foyers, the department stores, the moving-picture palaces, the illuminated and gilded domes, and the magnificence of the entrance-halls of every apartment-house on Park Avenue.

But what of the cake under the icing—is it of a different consistency to that I tasted last, four years ago? Yes, naturally, it is—richer and more spicy, and, like the sky-line from the harbour, replete with surprises—and some shocks, too!

There is a new youth in the theatre, a youth that must act by instinct, for it is youth without experience. The theatre programs

are filled with new names that have only been on Broadway for a season or two. And, there is a new sound in the theatre, like a new instrument in an orchestra.

The very night I landed, I went to a supper party after the theatre, given by Mrs. Allen Gouverneur Wellman and Mrs. Jerome Preston, at which I heard this sound for the first time. It was one of those gay New York parties where the pretty women and the celebrities were mixed up in the "salad" of to-day—the only sort of entertaining by which people are really entertained. Clifton Webb and Ina Claire, who are just as chic and popular at a party as they are on the stage, and Gershwin, who will always go to the piano and make the evening something to remember, were among the guests. And this night, while Gershwin sat at the piano, a tall, thin girl with a strange sort of beauty stood by him and sang "I've Got Rhythm" in a voice I have never heard before. The voice belonged to Ethel Merman, a girl whom New York hears every night in a show called "Girl Crazy."

Then Gershwin's own party, the party he gave in Bertrand Taylor's apartment as a farewell to his friends just before his departure for Hollywood, was a fantastic occasion to any one who does not live in New York. Indeed, I am sure that even New York found it unusual. The big drawing-room was literally packed with celebrities. Harold Lloyd sat under my nose, next to Corinne Griffith, and Walter Morosco, George Kaufman, Rube Goldberg, Jesse Lasky, Bob Benchley, Marc Connelly, F. P. Adams, Gilbert Miller, Tilly Losch—a list to make one dizzy—all sat quietly in rows, like the audience in any small theatre, listening to one of the most amusing shows that was ever given, for all of Broadway and Harlem had come to do their stunts, as a compliment to Gershwin. We had soft-shoe dancing, imitations, quartets, and piano duets, for three hours on end, until supper came, after which we danced.

This sort of New York party is far more fun than any party anywhere else could possibly be, because entertainment is supplied on such lavish scale. In London or Paris, (Continued on page 86)



MRS. CARROLL CARSTAIRS
ANOTHER ACOLYTE OF TURQUOISES



MRS. JAY O'BRIEN (RIGHT)
IN RED, WHITE, AND BLUE LACE



MRS. ROBERT HAYS SMITH (LEFT)
SWEEPING A LONG TRAIN



MRS. SYRIE MAUGHAM
HER HAIR IN A CHIC BRAID



LADY MENDL
WEARING A SHORT SABLE COAT



PRINCESS SERGE OBOLENSKY

MISS MILLICENT AND MISS MARY HAMMOND

MRS. JOHN MACKAY AND MISS CELIA ROBINSON



MRS. JACKSON DYKMAN AND PRINCESS XENIA

OUT ON LONG ISLAND

And In About Town

• Valuable little points to be gleaned from these pages are: That it is terribly smart for sisters to dress alike, even when they have graduated from pinafores. Witness the two very chic Miss Hammonds. That those Peal Oxfords with thongs lacing up the ankles and tying in Scotch tassels are *the* shoes for the country.

That the country fur coats are only swank when tremendous. That Persian lamb is everywhere, on everything. That small round fur caps are extremely becoming. That, even on nippy days, there is a certain rugged dash in going without a hat. That a top-coat, if it is a good one, loses nothing by being worn sitting on the shoulders. That short, contrasting jackets like the one the Princess Obolensky wears are terribly important.

That all hats, even those with brims, leave the forehead bare. And lastly, that every one, literally every one, has gone and bought one or more of the chic and serviceable woollen dresses



MISS MARY CATHERINE WHITNEY AND LADDIE SANFORD



MISS FANNIE MOORE AND MISS POLLY MOORE

MRS. JAY O'BRIEN





MRS. ROBERT I. POWELL AND MRS. BATTERMAN SCOTT

MRS. WYLLYS ROSSETER BETTS



COUNTESS ZOPPOLA



SAKS-FIFTH AVENUE STEICHEN

Chiffon with a Ballast of Fur

• A popular alliance for resort wear, this season, will be printed chiffon and fur. Above is a delicately blended print in pink, green, black, and grey, made into a dress with a simple bodice and billowing skirt. It has a short jacket with elbow-length sleeves banded with twisted and doubled grey fox fur; Saks-Fifth Avenue. Jewels from Mauboussin

TO SEE OR NOT TO SEE

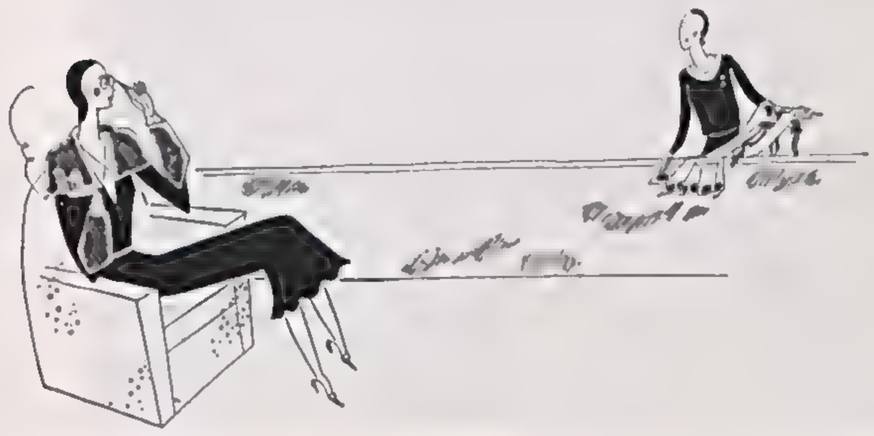
WE are inclined to ignore certain defects in our efforts to attain perfection—rare as the realization is. So long as these shortcomings remain unadmitted, or unconsidered in our minds, they will be vague, dim shades standing between us and the object of our attainment. The woman who so treats defects of vision will find her tactics as successful as those of the ostrich, who, realizing the approach of danger, buries his head in the sand.

No one considers spectacles an asset in themselves, nor eye-glasses advantageous to a person with normal vision. We do not wear them by choice. But, once they have been pronounced necessary, there is no choice. They become assets, adding vision to vision. They are, perforce, expedient and advantageous, in spite of our prejudices.



ONE MIGHT AS WELL SEE WHAT IS GOING ON

What are these prejudices? That eye-glasses, once worn, will make a victim of their purchaser and become indispensable to his every move; and that no advantage they have to offer will atone for their unsightliness and the ensuing disfigurement. As to the first, ordinarily, defective eyes are inadequate only under specific conditions. By wearing the proper lenses under these conditions, not only do we relieve our eyes of strain (thus benefiting their general strength), but we may also rectify certain defects, in time obviating the use of glasses. By not wearing them, we may weaken the general condition of our eyes to the point where glasses become a constant necessity. Regarding the second prejudice, perfect vision is most rare and most desirable, and we who lack it must take advantage of that which science offers us towards the perfecting of



MANY SHOPPERS NEED SECOND SIGHT



PRIDE GOETH BEFORE A HEADACHE

our faulty sight. The woman who believes that in payment for this she must forfeit her charm through what she considers the disfigurement of wearing glasses will do well to reflect, to reconsider her sense of values, and inquire into the definition of the word.

Charm is the power of alluring and delighting. The short-sighted young woman who drops her hand-bag, clutching the nearest support as she stumbles over the unseen step, hardly presents a picture of either. Nor could that be said of her as she enters a salon and stands blankly staring or painfully squinting in the hope that from the dim confusion of faces will materialize the features of her hostess. When her companions sit craning their necks upward in the first rows of a moving-picture house in order that she may be able to see, do they think of her as charming? And the far-sighted woman who must have the theatre program read out loud to her and ask strangers to look up numbers in telephone books, can she consider these moments of allure?

Beauty of face is both alluring and delighting, but how many of us have such vanity (Continued on page 90)



A VERY CROSS EXAMINATION BY THE LAW

The Stephen Clark Collection

BY HELEN APPLETON READ



ANTON BRUEHL

MRS. EUGENE SPEICHER CREATED THE BACKGROUND FOR THE MATISSE COLLECTION



THE COLOURS OF THE ROOM ARE TAKEN STRAIGHT FROM THE PAINTINGS

THE ten Matisse canvases belonging to the Stephen Clark collection are hung in a room designed for them as a special setting by Mrs. Eugene Speicher, wife of the well-known painter. The room—a high-ceilinged Tudor top floor of the Clark residence on East Seventieth Street—has the fresh gaiety of a bouquet of anemonies—or to use a more exact simile —a bouquet of painted anemonies, and preferably painted by Matisse, since sophistication and wit are essential to its charm.

No correct plain grey monk's-cloth background ever brought out the colourful patterns of a Matisse "Odalisque" or flower arrangement as advantageously as the delicious potpourri of colours and textures that Mrs. Speicher has used in her arrangement. Shrimp-pink and violet, geranium-red and grass-green, polka-dots and candy stripes, Chinese porcelains and Victorian vases are the ingredients—well mixed with taste and humour.

Natural oak of a mat-pinkish tone is used for the walls. The beamed ceiling is painted pale blue and the carpet is paprika-red. It (Continued on page 82)



ANTON BRUEHL

GREY CURTAINS, MAGENTA SOFA, OLD HOOKED RUG



VON HORN

HOPE WILLIAMS

SEEN ON THE STAGE

by David Carb

• "The New Yorkers," for which Cole Porter wrote the music and in which Peter Arno's caricaturing enlivens the sets, has even more surprises to intrigue the eager theatregoer. In it, Hope Williams makes her initial appearance in the musical-comedy field. As a distraught débutante caught in the whirl of furious living, she contributes to a rather exciting and certainly a hilarious evening, aided by the absurd antics of the other performers in the production

FROM all indications, the prediction frequently ventured in these columns during the past two or three years—that the world was again viewing itself through sentimental lenses and that they in turn would be supplanted by romantic ones which would colour our theatre, novels, music, poetry, our whole view, and manner of expressing it—was well founded.

The prediction, welling out of an ardent hope, as well as psychology and historical precedent, is coming true. And, rapidly, the period of negativity which prevailed for a decade is practically ending—jazz is bellowing its last measures, the wise-crack no longer represents our idea of wit, the bizarre, popular for no other reason than that it was bizarre, has ceased to be the prevailing mode in manners, conduct, dress, art—every truthful observer will affirm that statement. The signs are everywhere: the growing interest and pride in our background, manifesting itself in the scramble for American antiques, best-seller novels that find their source in our own past, the recent plethora of biographies of our great dead, the renaissance of melody in music, the return of the graceful, the lovely, the delicately feminine in women's clothes, coiffure, and bearing.

All those things attest to a new desire, or rather to a realization that the best way to build life is not to tear down what preceded and start fresh, but to use the experience of the past as a foundation. Perhaps, the best symbol of the changing mood is the disappearance of the stigma that attached to the word "Victorian;" it was for several years the cue for scornful, derisive laughter, considered by (Continued on page 88)

The Paillette Jacket

Dress Is New and Informal

Schiaparelli gives the rich, simple, black, sleek look of a man's dinner-jacket to the little coat of this new dress—by means of the all-over use of black paillettes. The dress, of the same dull, flat paillettes, has the ankle length which carries out the informal air of the jacket. The coat may be worn or not; Verben; jewels from Udall and Ballou



VON HORN

SCHIAPARELLI • VERBEN



MADAME FRANCES • BRUCK WE

Flash-light of a Lobby

In Black and White

• Nowadays, all New York goes out in the intermissions. In the hot, hectic, smoky atmosphere of the lobbies, every one shrieks the news of the town at every one else. One smart lobbyist wears a white satin gown, and her shoulders are barely covered with the material that loops and knots at the waist-line; Madame Frances

• A practically perfect dress to wear to the theatre. It is of silver-and-white brocade, with a funny little jacket, the sleeves of which stop at the elbow in wide bands of sable-dyed marten. This is the type of frock that you just don't dare to do without in this winter of many small parties. You will see it at Bruck Weiss



C. C. SHAYNE • BRUCK WEISS • HOLLANDER

• As winter progresses, more and more ermine coats come out of their apartments. Here, the dazzling white fur is handled with a new technique that makes the lady inside it look very slim indeed. The huge stand-up collar is extremely becoming, and the sleeves, with their wide, soft cuffs, are unusual in treatment; from C. C. Shayne

• The frock in the centre stands out in a crowd because it is so plain. Absolutely simple white satin is made with the skirt yoke extending up into the bodice in points, and the waist is marked only with a narrow, jewel-buckled belt. There is a mysterious fulness somewhere on the sides that breaks the slim line of the model; Bruck Weiss

• In a lobby or in a restaurant or at a political banquet or something of that kind, good black always makes you feel attractively discreet. This black velvet ensemble does just that. A cluster of white flowers trims the bodice of the beautifully moulded dress. Some wear the broad collar of white ermine up and some down; from Hollander



STEICHEN

SAKS-FIFTH AVENUE • DELMAN • CAMMEYER

Some Are Dead-White, And Some Have Colour

• Linen—as every seasoned migrator to the tropics knows—is the perfect shoe fabric for sizzling climates. Dead-white linen fashions the pump above, left, and an appliqué of bright green kid is the only colour; Saks-Fifth Avenue

• Black and white—a close contestant with brown and white, this season—is used for the indispensable leather-heeled sports shoe, shown above in the centre. The wide side banding is a very new idea; from Delman

• White, white, white—one can't have too much of it in the South. Your shoes can be all-white, too, as is the model above, right. This one is perforated, of either kid or buck. It has a covered heel and a small metal buckle; Cammeyer

Sandals Are Cut Lower

Pumps Are Cut Higher

• A minimum of dancing sandal is a maximum of chic for Southern evenings, and this sandal (below, left) is of black and white crêpe, cut extremely low, heeled with white satin, and piped with gold kid; Delman

• When a floor-length skirt exposes a glimpse of slipper, as likely as not paillettes are to be seen. They are scattered over the black crêpe slipper shown below, in the centre, and the contrasting heel is of silver kid; Pinet

• The less formal runabout frock for evening now has a shoe to match its degree of informality. It is higher cut, of black crêpe, as is the pump shown below, at the right, and a small tongue of gold and silver kid is the only trimming; Pinet



STEICHEN

DELMAN • PINET • PINET



ABERCROMBIE AND FITCH

WANAMAKER

VON HORN

Snowscapes of 1931

• Workmanlike and smart is the skating costume above, which includes a yellow chamois slip-on sweater, a brown tweed skirt, and a brown-and-yellow striped woollen scarf. The note of yellow is excellent—far better than white, which seems a bit dingy against dazzling white snow

Vivid shades are best for scarfs, and they may be echoed in the borders of the thick mittens and socks, but not scattered indiscriminately from head to foot. The skating costume above is from Abercrombie and Fitch

• For crisp American weather is the two-piece skiing suit, left. The navy-blue wool trousers are very full; the deep blue blouse has a turn-over collar; from Wanamaker. The Norwegian skiing cap is in navy-blue; from Abercrombie and Fitch

This costume has an eye on the waistline—as a good skating or skiing costume should, and the jacket is smartly short



BEST

Chic Served on Ice

• The lady at the left might be a pupil of Hans Schneider himself, so expert is her two-piece skiing suit of navy-blue gabardine, with a double-breasted jacket and Norwegian trousers

The gabardine is warm and water-proof, as it should be, and the trousers are properly long, with ample vertical fulness that bulges loosely over the tops of the shoes. The turtle-necked sweater, mittens, and socks are in yellow; costume from Best

• Two versions of the smart short jacket, both double-breasted, are shown below. One is of navy-blue flannel, with a red-and-tan sweater, cap, and sash; Altman. The other is of blue gabardine, worn with yellow accessories; costume from Saks-Fifth Avenue



VON HORN

ALTMAN • SAKS-FIFTH AVENUE



A CHEESE BOARD IS A SMART INNOVATION MARTINUS ANDERSEN

For The Hostess—Chic Food Without Frills

THERE are many reasons for the short menu—it has everything in its favour. It encourages one to eat less, which is good for the health, it does not keep one long at the table, a thing to be avoided in this age, and it makes service less complicated, a thing which is getting to be more and more of a necessity.

Yet, even in this enlightened age, the short menu takes some courage, for the tradition of "old-fashioned hospitality" still lingers with us. Yet, why should people be expected to eat differently when they are guests in our houses and when they are our guests in restaurants? If we are lunching with a friend in a restaurant, we do not mind if that friend orders, according to his likes or dislikes, the sort of a meal he would have if he were alone. Often, in a restaurant, we take only a *plat* and coffee. But who would think of offering a guest at home only a *plat* and coffee? True, that would be stressing the point, since a guest who changes his mind half way through a meal may have anything for the asking. However, adequate hospitality demands no more at home than the three things a hungry guest at a restaurant might order.

While it is true that the average lunch menu in one's house, to-day, seldom includes more than three or, at the very most, four courses, the dishes other than the main *plat* are often too substantial and thus detract from the important dish and, also, provide the guest with too much food. For example, if one course is an egg dish that is at all substantial, this should be regarded as the *plat* itself, and should be followed only by salad and a sweet, not by a second important dish. Spanish eggs is a dish of this type, an excellent luncheon suggestion, simple and nourishing. It should be served in a large dish, with two eggs per person. As it is a sort of "mixed grill," with fried eggs and grilled tomatoes and bananas, surrounded by rice, and covered with strips of bacon, this dish served with a salad and cheese, and a very simple sweet to follow, such as a compote of fruit, would be an excellent menu for lunch and enough for any one.

It is not at all a bad idea to start lunch with the main *plat*, since this should be the real point of focus at lunch. A less important *plat* served first takes the edge from one's appetite. Since a green salad is almost a necessity with every meal, and often missed when it is not served, it must be taken into serious consideration in the short menu. When the main *plat* is something like chicken, the salad can be served at the same time, on a plate apart. But, as this is not always possible, the salad must be taken into account and considered a course in itself, which, after all, it has become, since it is now so universally served with cheese. This is an American habit which is lately becoming very popular in Europe, even in France, where, in the old days, cheese was served separately and never omitted, as it was considered to be (Continued on page 90)



• The hors-d'œuvre above, assembled in attractive and practical brown casseroles on a brown tray (Lewis and Conger), include radishes, shrimps in mayonnaise, hot sausages, stuffed celery, sliced tomatoes, and jellied eggs; from the Saint Regis

• A wire frame (right) provides an unusual holder for the breads that accompany the hors-d'œuvre. In passing this, a napkin should be held on the hand in the usual manner

• An assortment of cheeses arranged in a design with pats of butter on a cheese board (shown on the opposite page) makes an excellent accompaniment to salad; board from Lewis and Conger



MARTINUS ANDERSEN



SAKS-FIFTH AVENUE

The Passion

For Plaid

• Plaids threaten to be to this spring what polka-dots were to last. Staccato, dynamic, they have the same gay appeal. Not that we shall wait until spring to wear them. Under a fur coat here or down in Palm Beach, they are being worn now. The suit shown on this page is typical of their new charm. It is of a light-weight, black woollen striped with a white nubbly plaid. The jacket is belted and brightly buckled, and the crisply pleated collar of the sleeveless net blouse is very becoming; Saks-Fifth Avenue



• Jane Régny is enthusiastic about plaid—as is seen in her morning suit shown at the extreme left. It is in emerald-green—a striking colour that is very smart. The skirt is in solid colour, but the jacket is striped with blue and a paler green plaid that softens the entire effect. The use of navy-blue accessories and a very pale blue crêpe de Chine blouse adds an additional note of colour interest

• Mirande, in "Ecossais," the suit shown at the right in the group at the left, sponsors reddish-brown—a colour that will be very smart for spring. It is relieved by a plaid blouse in soft tones of rose and green and a scarf that collars the jacket. The one-sided treatment of the neck-line and the diagonal crossing are both new de-tails of importance; model from Saks-Fifth Avenue



• Mirande has named the suit at the left in the group at the right "Contraste," in token of the de-liberate contrast between the jacket and skirt, which is so typical of the new spring suits. The jacket is of dark grey flannel-like woollen, so dark, in fact, that it is hardly distinguishable from black, while the skirt is of deep emerald-green serge. A scarf of green silk surah is a diverting detail; suit from Saks-Fifth Avenue

• Lanvin proves again that contrasts are the main point of a morning ensemble in her model, "Pat-ineuse," at the extreme right. The black broadcloth one-piece dress is worn with a bright red stitched broadcloth belt. Over it is worn a hip-length bright red broadcloth jacket trimmed with Hudson seal and belted in a novel manner with black crocodile

MANY BRIGHT TOPS JOIN DARK SKIRTS



CLAIR SŒURS • VERBEN



CLAIR SŒURS • JAY-THORPE

• Clair Sœurs fulfills the popular demand of the season for a bright-topped frock by means of her brilliant red marocain jacket worn over a very simple black marocain sleeveless dress. The chic of the jacket lies in its arresting colour, its sleeves that come just above the elbow, and its amusingly pinched-in waist-line; from Verben

• The tunic frock still continues in popularity, as is shown by the frock at the left, from Clair Sœurs. It also illustrates the smartness of the light-above-dark-below theme with its knee-length tunic of pale green canton faille that has a series of flares around the hem-line and is worn over a black canton faille skirt with groups of pleats; from Jay-Thorpe



BRUCK WEISS



REDFERN • BONWIT TELLER



SAKS-FIFTH AVENUE

• In this season of outstanding suits, among the smartest is the woollen suit with the plaid blouse. At the left is shown one of warm brown woollen, from Redfern, with a charming blouse in a large diagonal plaid in soft green and brown. The slightly flaring skirt has a novel sash made of the same plaid. The suit is from Bonwit Teller

• The suit shown at the left has two claims to chic. It is in two shades of green wool crêpe and exemplifies the smartness of the light jacket with a dark skirt and of the light-topped frock. The round-necked bodice is trimmed with rows of buttons that match those on the collarless jacket, which is slightly fitted to follow the lines of the figure; from Bruck Weiss

• A soft green woollen is used for the simple suit illustrated at the right. The mark of chic lies in its brightly printed chiffon blouse that manifests itself on the outside of the jacket by means of its kerchief scarf and turned-back cuffs. The jacket is cut very simply. It is of hip length, with the waist-line defined by a belt tying in a bow slightly at one side; suit from Saks-Fifth Avenue



GRANDE MAISON DE BLANC • BEST



SAKS-FIFTH AVENUE • HÉLÈNE YRANDE—FRANKLIN SIMON

Loafing and Swimming Suits

• Pants and skirt in one form the newest bathing-suit of the year. The model of green jersey at the left, above, has rows of stitching. The beach bag is of green oil-cloth; from Saks-Fifth Avenue

• Red-rust, the smart new colour for the beach, has been chosen by Hélène Yrande for the two-piece shantung pyjama suit at the right, above. The sleeveless over-blouse with a white silk piqué collar is double-breasted and buttons tightly over the hips; Franklin Simon

• The young lady at the extreme left goes sailing or sprawls on the beach in a peach coloured linen beach dress that is the height of comfort. She can even slip it over her bathing-suit and attain great chic; from Grande Maison de Blanc, of New York

• The skirt-like silhouette of these separate white jersey trousers, to be worn over a bathing-suit, is a new nautical note of the season. They are worn with a wide navy-blue jersey belt, and you will find them at Best

• Cottons, seen in every type of costume, appear even on the beach. The pyjamas at the left are of green-and-white plaid; Saks-Fifth Avenue

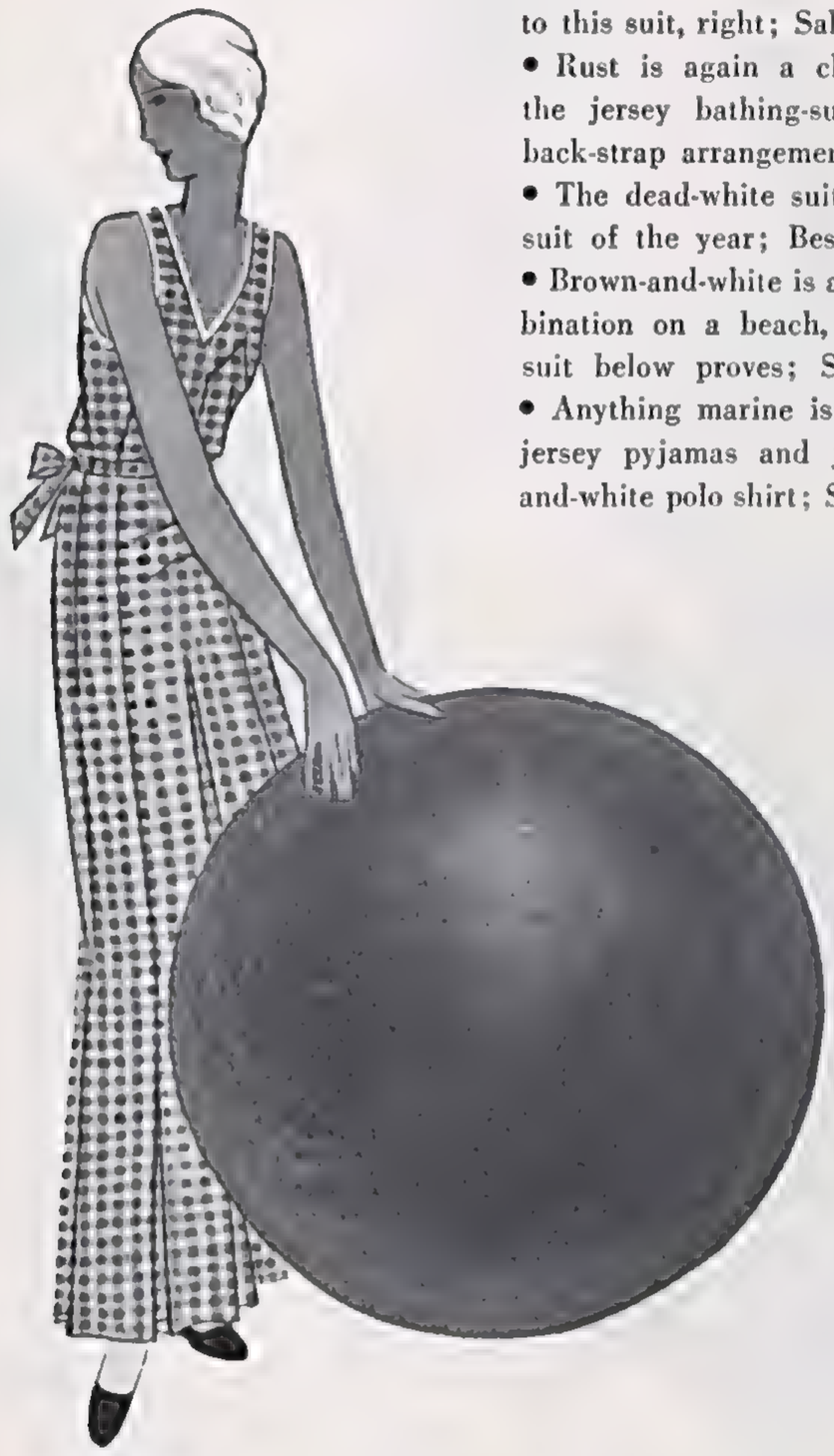
• The knitted black suit has unequalled chic. Ribbing gives a nipped-in waist to this suit, right; Saks-Fifth Avenue

• Rust is again a chosen colour—for the jersey bathing-suit with a clever back-strap arrangement; Best

• The dead-white suit of jersey is the suit of the year; Best

• Brown-and-white is a devastating combination on a beach, as the one-piece suit below proves; Saks-Fifth Avenue

• Anything marine is good——in navy jersey pyjamas and jacket and navy-and-white polo shirt; Saks-Fifth Avenue



SAKS-FIFTH AVENUE



SAKS-FIFTH AVENUE • BEST



BEST • SAKS-FIFTH AVENUE • SAKS-FIFTH AVENUE

• Stitching and a navy-blue patent leather belt trim this white jersey dress; under $25; Franklin Simon
• The yellow cotton mesh dress has white bands; under $17; Lord and Taylor
• The white silk corduroy jacket and crêpe dress, second from right, cost about $55; Arnold Constable
• At the extreme right is a two-piece dress of pink angora jersey and white crêpe, worn with angora turban, all of which costs under $50; Macy
• In the group below is a navy-blue velveteen jacket at less than $17; Lord and Taylor. The chamois scarf and bag cost about $20; Macy
• The brown-and-white strap shoe is less than $14; Best. The bag of red string is under $8; Best. Chanel's loose chamois gloves with stitching are less than $8; Franklin Simon. The four-button white doeskin ones are about $5; Saks-Fifth Avenue. Moccasin golf shoe; under $13; Best



Southern

Chic at Small Cost



TIPS ON THE SHOP MARKET

•by Shop-Hound

JANUARY descends like a frosty white blanket, and, through the mist of snow, there hovers a mirage before our eyes. A mirage of sun and sparkling water, of yellow sand and swaying palm-trees, tantalizing and yet within reach—Palm Beach.

• My word, good old Shop-Hound has turned poet, but it's this way—I've just been to Dobbs, and it's vivid—there's no better word—with things for the South. Starched linen hats in greens, yellows, and blues. They remind me of my own four-year-old buttoned piqué bonnets, only *these* fit and couldn't be smarter. Then, there's baku, linen bound, and Panamas of the new sort, black and dead-white, as well as our old favourite, natural coloured.

• Perhaps, it was the beach pyjamas that really evoked the mirage. They are so attractive this year. I saw no fussy ones, just fine, masculine, white flannel trousers, with striped Basque shirts or red or blue jersey jackets, and trousers that are cut less wide than those of last year.

• However, in case you are unaffected by the lure of the tropics, Dobbs will still stand by with a skating suit that couldn't be better. It has a circular skirt of heavy tweed, which is so well designed that you have plenty of room to do figure eights or even tail spins, without making you look cumbersome when you are standing around having a cup of coffee. The jacket is of tweed, faced with the natural chamois that is used for the blouse.

• Another small, but well-timed tip for South goers. Those wonderful, simple frocks of shirting, adorned with your monogram, that you bought in Paris and sighed for over here are also made at Kale's on Madison Avenue. These models are unbeatable to wear on warm summer days, and, for Palm Beach now, they are ineffably smart.

• Or, if you're staying in the frozen North, you will need something to keep your toes from freezing solid when you motor. Eileen Dougherty's driving aprons are warm and practical. They are very smart and keep your feet and legs covered in a car. You can get them in plain Scotch woollens or in the bright tartan plaids that seem so new this year. They are chic with the addition of your monogram.

• Soviet-manufactured things have great intellectual chic at the moment. At 618 Fifth Avenue, there is a showroom of the Russian Bazaar, exhibiting things imported from the Soviet Union. A trip to this showroom is stimulating and worth while, now that Soviet is a word on every one's tongue. Peasant wooden ware, like quaint Russian dolls, wood carvings, and pottery are of a sort foreign to us and interesting both for themselves and for their associations.

• If you are a young mother mildly distraught with the problem of a child whose head, body, and legs seem to be odd sizes, you have a very definite reason for visiting Martina Downing. She has made your problem hers and fits the most awkward little girl so well that she won't feel bashful and stand in corners when she goes to dancing-school. The delicate hand-work on these little frocks is charming. There are also dresses for the girl of fourteen, which should prevent any introspective pangs about not yet being grown up. One party frock of white tulle with a delicate flesh coloured cast and a girdle of apricot velvet should prove a compensation for everything. Some of Mrs. Downing's young clients have felt so strongly about her capabilities in making their clothes that (Continued on page 86)

• Shop-Hound practically spends her life snooping about the shops. If you need shopping advice, address Vogue's Shop-Hound, 420 LexingtonAvenue, New York

DESIGNS FOR PRACTICAL DRESSMAKING



5502 5503



S3471



• Frock No. 5502—Shantung, from the Schwarzenbach Huber Company, is used for the two-piece frock at the left, above. The belted blouse has a rounded shoulder yoke cut in one with the back panel. The inverted pleats of the tunic peplum are repeated in the skirt to give fulness. Designed for sizes 14 to 20

• Frock No. 5503—An interesting pleated skirt joins the blouse of the one-piece frock of crêpe de Chine, from the Jersey Silk Mills, shown at the right, above. Its shaped collar and short kimono sleeves are finished with ruffles, and a tied belt defines the natural waist-line. Designed for sizes 32 to 42

• Ensemble No. S3471—Canton crêpe, from Corticelli, is used for the three-piece ensemble shown at the left, which is an excellent model for afternoon wear, being appropriate for the theatre, for tea, for an art exhibition. The blouse has an adjustable scarf collar that may be worn outside the jacket, which is collarless. The circular skirt has faggoted seams. Designed for sizes 34 to 42



5479 • 5500 • 5516 5510 • 5479 • 5506 5507 • 5508

• Blouse No. 5479 Trousers No. 5500 Hat No. 5516—The woman who travels Southward will find that this shantung or jersey beach costume is indispensable. The tuck-in blouse has long or short sleeves. The smart wide trousers are tucked at the top below the yoke. Designed for sizes 14 to 46; trousers, 26 to 34

• Jacket No. 5510 Blouse No. 5479 Skirt No. 5506—A very useful sports suit of Botany flannel has a collarless jacket with slot pockets stitched to simulate the outline of patch pockets. The set-in sleeves are fastened with link buttons. The gored skirt has stitched seams. Designed for sizes 14 to 46; skirt, 26 to 36

• Jacket No. 5507 Skirt No. 5508 Blouse No. 5505 or 5509 Hat No. 5516—A stitched jacket of jersey from Wyner is worn with a pleated skirt of imported French linen from James McCutcheon. Two blouses are shown below, one of printed crêpe de Chine from Corticelli (left); the other of striped jersey from Wyner. Designed for jacket sizes 14 to 42; skirt, 26 to 36; blouse, 14 to 42



5505 5509

Clothes for Southern Sports

New Coats and Frocks Show Ingenuity in Their Cut



5511

5507-5388

5512

• Coat No. 5511—Above is shown a double-breasted coat of tweed, from Walther (left), or of woollen basket-weave, from Juilliard (right). The sleeves are kimono cut in the back and raglan in the front. A scarf over a notched collar is optional. Designed for sizes 32 to 42

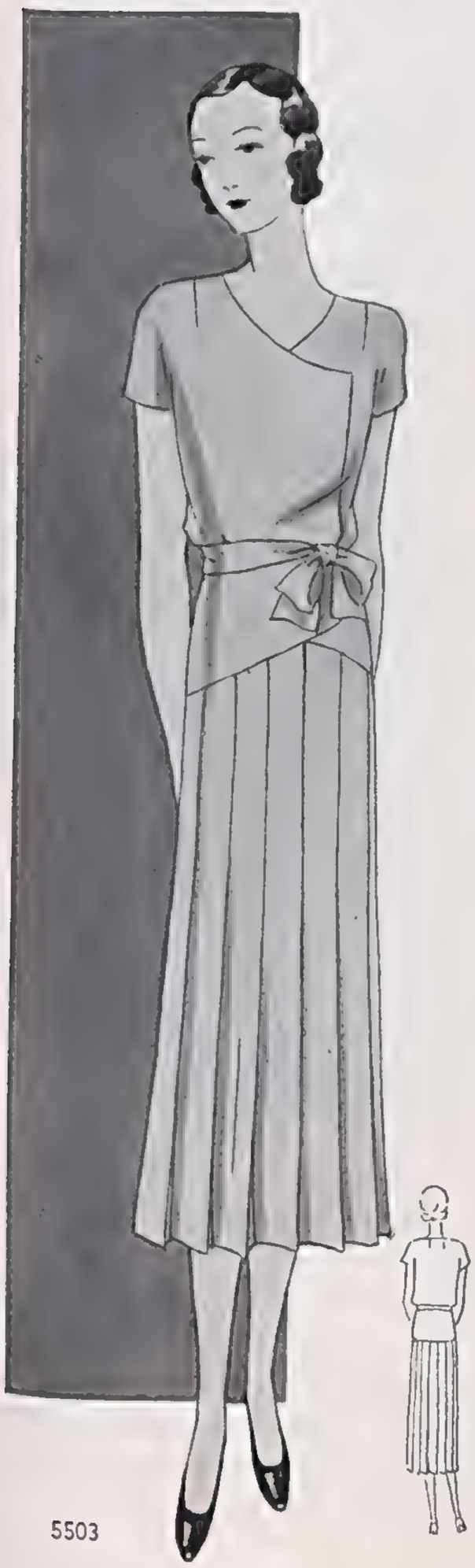
• Jacket No. 5507 Skirt No. 5388—A version of the popular separate jacket is shown in the centre. It is of velveteen, from Erlanger Blumgart, with applied trimming band and pockets. The four-gored skirt is of wool crêpe, from Julius Forstmann. Designed for sizes 14 to 42; skirt, 26 to 38

• Coat No. 5512—A coat with the new side-buttoned closing is shown at the extreme left. Of soft woollen, from Bochmann, its sleeves are in one with the side body section, and a full-length back panel retains the slimness of line. The collar may be of fur, fur cloth, or fabric. Designed for sizes 32 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



5499



5503

• Frock No. 5499—A practical one-piece frock is shown above, at the left, of silk crêpe from Haas; at the right, of wool crêpe from Julius Forstmann, with a silk top. The skirt has box pleats. Designed for sizes 32 to 44

• Frock No. 5502—A peplum with inverted pleats distinguishes the two-piece frock of printed crêpe, from Onondaga, shown at the right. The belted overblouse has a rounded shoulder yoke cut in one with the back panel. The skirt has inverted pleats. The frock, using shantung as its fabric, is shown again on page 72. Designed for sizes 14 to 20

• Frock No. 5503—The skilfully cut frock of silk crêpe, from Mallinson, shown at the left, would be very gay and youthful in one of the new bright colours. Its pleated skirt joins the blouse under a tie belt. The frock is shown on page 72 in a more formal mood, made of crêpe. Designed for sizes 32 to 42



5502

Frocks with a New Accent Of Femininity



5504



S3472



5501

DESIGNS FOR PRACTICAL DRESSMAKING

• Frock No. 5504—Gathered ruffles trim the one-piece frock of semi-sheer crêpe, from Foremost Fabrics, at the left, above. An adjustable girdle may be tied at the side or back. The slightly circular skirt joins the blouse at the normal waist-line. Designed for sizes 14 to 20

• Evening Frock No. S3472—A very full circular skirt is joined to the upper section of this gown of satin from William Skinner. The deep back décolletage is outlined by a band that is looped at the waist-line and continued into a tied girdle. Designed for sizes 32 to 42

• Frock No. 5501—Printed organdie, from Cohn, Hall and Marx, is the fabric used for the one-piece frock at the left. Graduated circular flounces are applied to the frock, the skirt of which is lengthened by a flounce. The kimono sleeves are smart. Designed for sizes 14 to 20

☆

An Impression

of Southern Chic

AT BERGDORF GOODMAN . . . ON THE PLAZA



Hal Phyfe

Very long . . . very lissome . . . very French . . . this evening gown in a Continental print of tropical reds and yellows, with two perfectly placed dashes of black velvet, and a waist-tie of amusing intricacy. Just one of the winter resort fashions from Bergdorf Goodman's resort collection now ready for patrons bound to California, the South, or the sea islands.

BERGDORF GOODMAN

NEW YORK

DESIGNS FOR PRACTICAL DRESSMAKING



3125 3126 3124



3123



3122

FROCKS THAT WILL MOULD THE YOUNG IDEA

• Suit No. 3125—A crisp blouse of handkerchief linen, from Erlanger Blumgart (left, above), has cluster tucks and a shaped collar. The linen trousers button to the blouse. Designed for sizes 2 to 6

• Frock No. 3126—The girl in the centre wears a one-piece frock of dimity, from McCutcheon. The skirt, with cluster tucks, joins the bodice in a shaped line. Designed for sizes 8 to 14

• Frock No. 3124—Handkerchief linen, from Erlanger Blumgart, makes an effective little one-piece frock. Designed for sizes 2 to 8

• Frock No. 3123—Tucked handkerchief linen, from McCutcheon, is used in this diminutive one-piece frock. Designed for sizes 4 to 8

• Frock No. 3122—Ruffles and puff sleeves are details of this frock of georgette crêpe from Foremost Fabrics. Designed for sizes 2 to 8

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 15

What lies beyond these lips . . . and yours?



Answer: millions of GERMS that threaten colds . . coughs . . sore throat

Perhaps you do not realize that in your mouth —indeed in most normal mouths—live millions of germs. Swiftly multiplying, they strive ever to cause disease.

Among them are the Bacillus Influenzae (influenza), Staphylococcus Aureus (pus), Micrococcus Catarrhalis (catarrh), and the Streptococcus Hemolyticus, germs associated with the common cold.

When body resistance is lowered by wet feet, fatigue, improper diet, or exposure to draughts and sudden changes of temperature, these germs frequently get the upper hand. The common cold, or sore throat, which is a frequent symptom of a cold, follows.

Surely you can appreciate the advantage of using full strength Listerine every night and morning. Listerine, as you know, while delightful and safe to use, is so powerful that it kills germs in 15 seconds (fastest killing time science has accurately recorded).*

Under normal conditions of health, the morning and night gargle with it is deemed sufficient to keep germs under control. When, however, your throat is irritated, or you feel a cold coming on, it is wise to increase the frequency of the gargle to once every two hours.

Listerine used as a gargle actually reduces the germ count on mouth surfaces 98%. But, to maintain this reduction in times of illness, frequent gargling is absolutely necessary.

Always keep Listerine handy in home and office, and in your handbag when you travel.



Gargle Listerine Every 2 hours

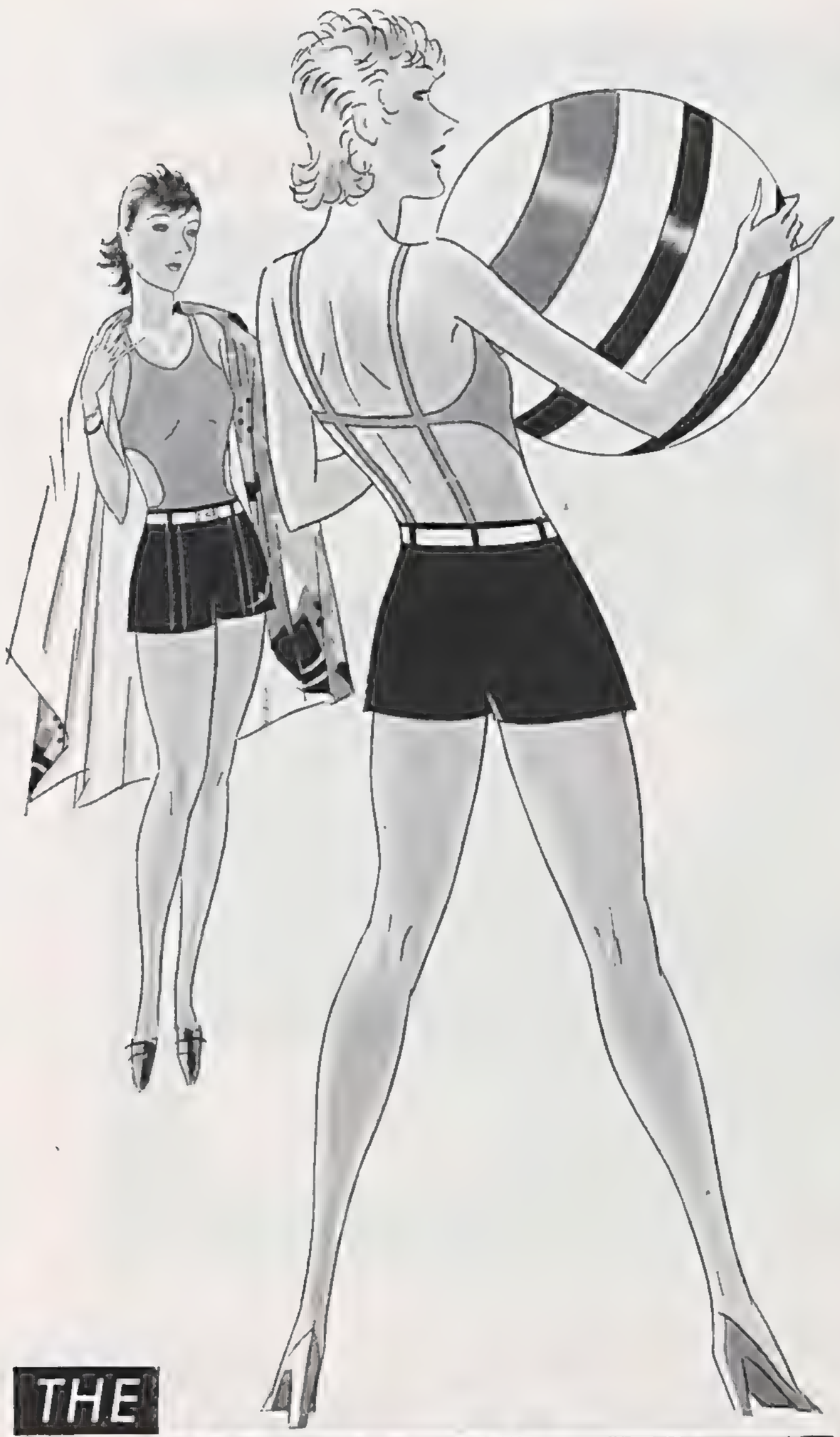
At the first symptom of trouble, gargle with it full strength in order that you may get its full germicidal effect.

Remember that Listerine is nonpoisonous and really pleasant to use. It keeps the oral tract sweet and clean, and healthy. Moreover, it instantly ends halitosis (unpleasant breath), the unforgivable social fault. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

***Listerine is an ideal antiseptic because it is nonpoisonous, healing to tissue, but fatal to germs. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs, used to test the power of antiseptics, yield to it in counts ranging to 200,000,000 in 15 seconds.**

LISTERINE kills germs in 15 seconds

REDUCES MOUTH BACTERIA 98%



THE JANTZEN SUNAIRE

created for the Palm Beach season

The new Jantzen Sunaire, as modern as this moment! Yes, just a brassiere and trunks, but so skillfully styled that it is entirely modest. Extremely chic... yet very practical. Plaited trunks that flare smartly... color harmonies to fulfill every wish, to complement every type. It has the true Jantzen touch of individuality... fitting, as do all Jantzens... smoothly, comfortably, perfectly.

You'll find the Sunaire and other 1931 Jantzen models at your favorite shop or store.. ready now for the Palm Beach season. You'll find the famous Red Diving Girl on every suit. Your weight is your size. Jantzen Knitting Mills, Portland, Oregon; Vancouver, Canada; London, Eng.; Sydney, Australia

Jantzen

The suit that changed bathing to swimming

JANTZEN KNITTING MILLS (Dept. 163) Portland, Oregon

Please send me style folder in colors featuring new 1931 models. Womens ○ Mens ○

Name Address



DEMAREST

These unusually smart bottles and powder jar for bathroom or dressing-table, with a criss-cross design in white and black stoppers, are pleasantly moderate in price; from Hollander

ON HER DRESSING-TABLE

HELENA RUBINSTEIN, whose intensive study and knowledge of the skin makes her aware of every problem that confronts the modern woman in search of beauty, has introduced two new specialized facial preparations. One of these is Water-Lily Liquid Cleanser, a cleansing preparation of delicate, milky consistency. This will not dry the skin, a feature that is of great importance, since so many women, to-day, have a tendency towards dry skin. The fresh fragrance of this cleanser comes from water-lily buds, an ingredient that provides a rejuvenating quality, and the liquid leaves the skin with the desirable smooth, mat finish. The second preparation from Madame Rubinstein is a new Youthifying Stimulant. This has been introduced on the theory that all skins, after they have passed a certain number of years, require some stimulation, but that not all of them need or can endure a powerful one. This new stimulant is intended primarily for the latter type, the fine skin for which the mild stimulation is suited. After the face has been carefully cleansed, a few drops are shaken on a pad of cotton that is passed lightly over the face, leaving the skin gently stimulated and greatly refreshed. These preparations are available in the many shops throughout the country where Helena Rubinstein preparations are sold.

Every woman enjoys finding her beauty equipment in a smart and decorative guise, and an item that excels in this respect is the new Rose-Dust liquid nail polish. The polish itself goes on smoothly, is in a wide variety of shades, and has the right amount of gleam and lustre to make the finger-tips appear well- (Continued on page 82)

The famous products of Pinaud, Inc., appear in a distinctive new guise, in groups of three or six bottles; at all shops



DEMAREST

All for Beauty



The Skin Needs Special Care in Winter

Keep Yours Fresh and Summer-soft this Simple Way

Keen drying winds tend to make the skin fade and shrivel unless it is supplied with the right nourishment. Three essential Harriet Hubbard Ayer creams used faithfully for a few minutes each day will keep your skin awake and lovely all through the trying months of winter and early spring.

LUXURIA which cleanses in a way that soap and water can never do. Its rich softness dissolves the invisible flakes of dust and grime which lie buried in the pores, while its delicately blended oils heal and lubricate the skin.

SKIN AND TISSUE BUILDER which nourishes the tissues and tones up tired muscles so that the contours regain their firm outline. So closely does it resemble the natural fat of the body that the skin absorbs it at once and responds to its invigorating powers.

BEAUTIFYING FACE CREAM which melts into the skin at the lightest touch, leaving it clear, young and radiant. No cream whitens so quickly as this, no cream gives such a soft bloom to the skin. It is the ideal base for powder.

Harriet Hubbard Ayer preparations are obtainable everywhere

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

EXAI©-93-

Mrs Franklin inc.



The very newest things in Beach Wear are those with the Franklin label . . . Pyjamas, hand knit bathing suits, and accessories made up in most fascinating materials, and designed to meet the new demands of smart beach life.

Wholesale Department 15 West 47 Street

NEW YORK - 16 East 53rd St. ● PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place ● PALM BEACH

THE STEPHEN CLARK COLLECTION

(Continued from page 53)

might have been a too insistent colour note, but for the mellowing effect of three superb hooked rugs. A lemon-yellow brocade couch of Gargantuan size has for contrast two ultramarine pillows with quaintly pleated edges. Another sofa, this one diminutive, is upholstered in cobalt-blue taffeta on which bright coloured confetti dots have been appliquéd. A Victorian love-seat is upholstered in rare Venetian silk; heavy silver-grey curtains sweep the floor in dramatic folds tied back with great geranium-red sashes. White-and-red polka-dotted lamp-shades are used on alabaster or blue glass stands, and most unexpected and daring of all is the great mirror at the end of the room, with a frame painted grass-green.

HARMONY IN NUANCE

That none of these daring combinations of colour tone clash is due to the fact that each ingredient has that clarity or nuance of tone only to be found in the finest and costliest stuffs. Ordinary materials do not take on the same quality of colour or texture as, for example, Venetian brocade or hand-woven rugs. Small wonder then that distinction, as well as gaiety, has been the result.

It is significant that when seen in their gay, informal background, the pictures make it impossible for one to look at them with the awed respect that is too frequently accorded this greatest of living French painters. They are seen as the joyous, delectable creations that their author intended them to be.

IN THE COLLECTION

This idea is entirely consistent with Mr. and Mrs. Clark's attitude toward their pictures and the subject of collecting as a whole. Mr. Clark is one of the trustees of the Modern Museum. Collecting is not a recently acquired hobby with him; it is an inherited characteristic, since his father before him was a well-known collector. The collection, as the art lover is well aware, is by no means confined to the Matisse, superb and sufficing as it is in itself. George Bellows's "Portrait of Anne in Costume" hangs in the entrance-hall. Eugene Speicher's "The Hunter" hangs on the stairway, where are also hung a rich, sombre Eakin's portrait and Renoir's enchanting portrait of Madame Henriot. In its well-balanced eclecticism and consistent expression of personal taste, the Stephen Clark collection ranks among the foremost American collections of contemporary art.

ON HER DRESSING-TABLE

(Continued from page 80)

groomed, without giving too high a polish to the nails. The polish and its accompanying bottle of remover are packaged in a green suède-finished box with narrow lines of gold that make a smart note in dressing-table equipment.

A NAIL BATH

An accessory that increases the success of the home manicure is the Culver Liquid Nail Bath, a preparation to keep the cuticle smooth and even. With this liquid comes a cylindrical holder in which to place each finger-tip in turn, so it will be completely bathed in the beneficial liquid. During the immersion of the separate finger-tips, the other fingers are occupied with the ordinary steps of the manicure. These manicure accessories can be purchased at the toilet-goods counters of the large department shops.

What with hats going completely off the face, the eyes become of more and more importance in the facial scheme. Even those not interested in eye cosmetics are giving attention to the new ways and means of increasing the beauty of the eyes. One such is "Kurlene," an eyelash salve that has been introduced by the manufacturers of the ingenious little device, known as "Kurlash," with which straight eyelashes may be persuaded to curl up. "Kurlene" encourages the growth of the lashes, and it can be applied at any time, since, when it is on, it gives the lashes a silky, gleaming appearance. "Shadette," presented by this same company, is eye shadow in four colours, including an excellent shade of green that is very good for evening. "Lashtint" is a water-proof liquid that colours the lashes, and the glass rod that is suspended from the cork in the bottle is used to apply the liquid to the lashes, which are then brushed up with a small brush. This proves a most satisfactory method of applying this cosmetic evenly, and the makers of these eye accessories wisely suggest the use of the colouring on the upper lashes only, with an application of the salve on the lower lashes, since lower lashes appear distinctly artificial when they are subjected to tinting. The Kurlash products are available in department shops throughout the country.

AN EYE ASTRINGENT

No matter how successfully eyes are made up, unless they are clear and fresh looking in themselves, they fail in beauty. A preparation that is helpful in attaining this effect is the Viking Eye Astringent, prepared by the Wright Sisters. This is patted lightly over the eyelids and beneath the eyes with the finger-tips or a bit of absorbent cotton and leaves a wonderfully refreshed feeling. When the eyes are tired from overuse during the day, one application of this liquid has a way of lifting them out of dulness, and when it is used regularly at night, it helps to combat wrinkles and drooping. It has a delicious, verbena-like fragrance, and, while it may occasion a momentary sharp feeling, its refreshing qualities are felt immediately. The Viking Eye Astringent can be purchased in New York at Franklin Simon.

Kleenex . . . *now* instead of handkerchiefs

use it once—then discard

1 *Avoid reinfection from germ-filled handkerchiefs*

•

2 *Reduce spread of infectious germs*

•

3 *Save the trouble of laundering*

•

4 *Use each time a clean, soft, fresh, new sanitary tissue*



Cleaner than a freshly laundered handkerchief . . . is each Kleenex tissue as you draw it from its convenient package. And, remember, you use each tissue but once, thus avoiding reinfection.

THOUSANDS who have adopted Kleenex find the old-time handkerchief impossibly unclean, unsanitary.

You will notice the difference particularly during colds.

A handkerchief used just once is filled with infectious germs. Think of carrying it to your face time after time! Think of stuffing it away in purse or pocket. Think how unfair to those about you, to scatter bacteria through the air as you do every time you use a soiled handkerchief.



There are more colds in January than in any other month of the year, according to health statistics. Right now is the time to observe every precaution. Now is the time to begin using Kleenex for handkerchiefs.

Gentler than handkerchiefs

You use a Kleenex tissue just once. Then you discard it. Germs of infection are discarded, too. Each Kleenex tissue that touches your face is soft, gentle, dry, *clean* and wonderfully absorbent. Kleenex seems actually soothing to a sore, inflamed nose—so different from a harsh, damp handkerchief.

Kleenex is ideal for children. They don't need to worry about losing it (each tissue costs but a tiny fraction of a cent). And mothers avoid all washing of grimy little handkerchiefs. Let children have a box of Kleenex for school use. Teach them the health importance of this handkerchief that you use just once and discard.

Office workers are finding Kleenex indispensable. Thousands keep a package always handy in the desk. Many people tell us they use Kleenex *always* when traveling, either by train or motor.

Kleenex costs less than the commercial laundering of handkerchiefs, to say nothing of their initial cost.

The safe, sanitary way to remove cold cream

Kleenex is considered the only safe and sanitary way to remove creams and cosmetics from the face by scores of leading beauty experts. The tissues are so very absorbent that dirt and make-up are absorbed along with cleansing cream. Towels are saved from stains and grime . . . your *skin* is saved the dangers of improper cleansing.

Any drug, dry goods or department store will supply you. There are 25c and 50c packages. Prices are the same in Canada.

FREE TRIAL PACKAGE

Kleenex Company, Lake Michigan Bldg., Chicago, Ill. (In Canada, address 330 Bay St., Toronto, Ont.)



Please send me a free trial supply of Kleenex.

V-1

Name.....

Street.....

City.....*State*.....

KLEENEX COMPANY, CHICAGO, ILLINOIS

Noted Doctors HOLD

BRING THRILLING PROOF OF SIMPLE

612 Women . . . for 30 days . . . given "Half-Face" Treatment with leading Soaps, Creams and Lotions . . . under direct supervision of well-known Dermatologists in 14 cities

ACTUAL CASE HISTORIES SUBMITTED HERE FOR YOUR GUIDANCE

Last September, 612 women . . . of all ages . . . with all types of complexions . . . accepted an invitation from 15 of America's most distinguished skin specialists.

Every day, for thirty consecutive days, each "subject" cleansed the *left* side of her face with her usual soap, cream or lotion. But on the *right* side of her face, she used Woodbury's Facial Soap exclusively.

Daily, each patient's complexion was examined by the physician or his assistant. At the end of thirty days, all "case histories" were reviewed by one of New York's most eminent dermatologists. His final report gives dramatic proof of the marked superiority of Woodbury's . . . for cleansing and beautifying the skin.

In 271 cases of faulty complexion, the Woodbury side showed radiant improvement over the other.

Acne was benefitted in 106 cases. Excessively oily conditions were improved in 115 cases. Dry, scaly skin in 81 cases. Blackhead conditions, in 103 cases.

Even in many instances where the skin was already naturally clear and smooth, Woodbury's brought still lovelier tone and texture. In case after case, the evidence was built up . . . that no other cleansing method equals Woodbury's for the care of the complexion.

Science simply confirmed what millions of women already know—that Woodbury's is more than a mere toilet soap, that it is a complete and incomparable beauty treatment in soap form.

For *your* complexion's sake, try Woodbury's. Continue your usual cleansing method on one side of your face, if you wish. But every night for a month use warm water and Woodbury's on the other. And, as the days go by, watch the Woodbury side improve, with clearer color, finer pores, smoother texture.

Start this scientific beauty treatment tonight. Woodbury's may be had at all drug stores and toilet goods counters, or send coupon for generous sample.



CASE NO. 425 . . . Hollywood, California. Outdoor Girl. Age 22. Nervous temperament. Excessive sun exposure had made complexion dry and scaly. At the end of test, Woodbury-treated side of face showed normal lubrication. Patchy flakes and roughness vanished. Tired pores came to life.



CASE NO. 217 . . . Baltimore, Maryland. Clubwoman. Age 30. Excessively oily skin and large pores. Half an hour after applying powder, it would turn to gummy paste because of copious flow of oil from pores. At the end of test, the pores on the Woodbury side of her face were greatly improved.



"PATCH TEST" REVEALS GENTLE ACTION OF WOODBURY'S. To find whether a soap is irritating, doctors apply a thick paste of the soap to a patch of the skin for 24 hours. Patch test given to these 612 women, showed Woodbury's utterly non-irritating even to sensitive skins.

NATION-WIDE *Beauty Clinic* WAY TO SKIN-LOVELINESS . . .



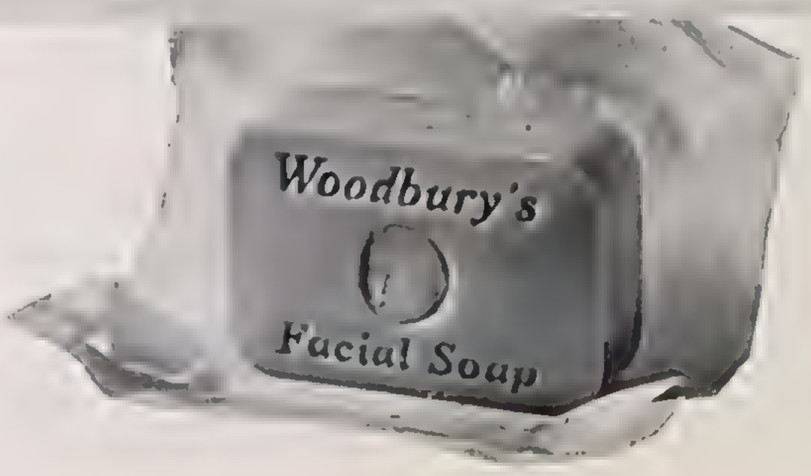
New York Group Making "Half-Face" Test—72 New York girls took test under supervision of a New York dermatologist. Among these were 40 girls from the U. S. Rubber Co. Similar tests were made with groups in 13 other cities. All used Woodbury's on one-half of the face, other preparations on the other.

A STATEMENT FROM W. J. HIGHMAN, M. D.

(Former Chairman of American Society of Dermatologists)

"I have examined the statements made in this advertisement. They are correct and in accord with the reports of the fifteen dermatologists who conducted the comparative tests . . . These dermatologists are known to me as skin specialists of the highest professional reputations, and as outstanding physicians in their chosen fields."

(Signed) Walter J. Highman M.D.



MAY WE SEND YOU DAINTY SAMPLES?

JOHN H. WOODBURY, INC.
1001 Alfred Street, Cincinnati, Ohio
If you live in Canada, address John H. Woodbury, Ltd., Perth, Ont.

Enclosed find 10¢ for trial cake of Woodbury's Facial Soap and generous samples of two Woodbury's Creams and Face Powder. I would like counsel on conditions checked below:

Oily skin ☐	Flabby skin ☐	Sallow skin ☐
Dry skin ☐	Coarse pores ☐	Pimples ☐
Wrinkles ☐	Blackheads ☐	

*Name*_____

*Address*_____

AS SEEN BY HIM

(Continued from page 47)

a turn or two at a private party would be considered doing it in a bang-up way. But, in New York, the entertainment goes on until four in the morning.

In London, the stage was taken up by society, but here it is, in reality, just the reverse. Society has been taken up by the stage—and society adores it. At the opening of "The New Yorkers," Cole Porter's new revue, in Philadelphia, all the gay young people had the time of their lives assisting at its birth, so to speak, having descended on Philadelphia for a week beforehand and sat around the theatre until the show opened. In Courtney Burr's rooms, after the first-night performance, Mrs. Harriman Russell, the Countess Zoppola, Mrs. Joshua Cosden, Mrs. Cole Porter, Willie Stewart, Howard Sturges, Elsa Maxwell, and Lytle Hull sat about on tables, the floor, and anywhere, till the small hours, "cutting" the second act, in the professional lingo, and revelling in life back stage with all the big names of the theatre, Hope Williams, the star of the occasion, sitting in their midst.

IN LONG ISLAND FARMHOUSES

But, to return to the subject of parties, I find it has become the habit of society to go *en masse* to Long Island for week-ends, where the lunch parties and dinner-parties are as gay, if not gayer, than those in New York during the week. At one Long Island lunch party, in one of those charming little painted white farmhouses, which I think by far the most attractive sort of Long Island house, I went to a lunch of some thirty or forty people. When I arrived, the tiny house was crowded with people having cocktails around a huge table covered with things to eat—all sorts of hors-d'œuvres—so that one did not have to die of hunger while waiting for the last guests to arrive, an hour or so late. When we sat down to lunch at the small tables, we were served heaping dishes of chicken *en casserole*, followed by salad and pumpkin pie. Where could one find a better menu for an autumn day in the country? After lunch, the talented and pretty Frances Maddux, who sings at a night-club and is a favourite in New York society, sang for us. Then Elsa Maxwell moved over to the piano, and the party began to be serious. She and Ina Claire and Charley Towne gave imitations of German opera, Russian cabaret singers, Swiss yodelers, and whatnot, till the entire company was weak from laughing.

That same Saturday evening, we went on to a huge dinner-party at the Cuttings. Another lunch party at the Harrison Williams's came on Sunday, and a dinner-party at Lady Ribblesdale's on Sunday night. Almost every week-end on Long Island is like this, during the entire year, with the exception of the few months when the world goes to Florida.

All this is very amusing, but it is too hectic—far too hectic. As far as I can see, no one ever has time to see any one else alone. Every woman in New York makes five engagements, knowing that she can not possibly keep more than three of them. Therefore, she is always late and always behind her schedule—if she has one.

It is due to this lack of time and concentration that so many of the houses, beautiful as they are, have no personality. They all look alike, for no one has taken the time to make them different. The fashion for pine rooms, mirrored bathrooms, and needlework chairs has spread over the country like a disease. The taste is impeccable, everything is correct—yet it is monotonous. Generally speaking, it lacks originality. Everywhere, it is evident that the mistress of the house, unlike her counterpart in Europe, has not stalked through the house like a general on the eve of battle, before the arrival of the guests, giving that last personal touch that makes a house live. Why hasn't she done it? Because she "hasn't had the time."

And what a waste, with everything at hand! In New York, the crowds at the parties obliterate the beautiful women. They haven't a chance. Does no one know that beauty should not be too promiscuous—that it should receive fewer people and be less often seen? On those altogether too rare occasions when beauties like Mrs. Harrison Williams, Mrs. Harold Talbott, Mrs. Carroll Carstairs, and various others come to Paris and appear in the never overcrowded drawing-rooms, every one frankly stares at them in admiration, because it is the fashion in Europe to make a fuss over beautiful women. But the stage must be set for them. Here it is not—it is impossible to do so with an unruly crowd of people in continuous collision.

ANIMATED BACKGAMMON

One of the few occasions on which I saw beauty with no conflicting crowd surrounding it was at Mrs. Hearst's party on Long Island. For once, there was plenty of room for the people in the large house. For the first time that night, they played a new game—the Human Backgammon—which is a becoming way of turning the spot-light on a company of good-looking women. And, incidentally, it was great fun. The entire floor of one of the large rooms was made into a backgammon-board by Urban (who used black cloth, appliquéd with points of red and white brocade, like the points on any backgammon-board, to achieve this feat). The men and women played against one another, taking their places as opposing teams on the board. The game was umpired by Elsa Maxwell. The Countess di Frasso and Harrison Williams threw the dice, Harrison Williams moving his men against the women, played by the Countess di Frasso. I thought it a great pity that some producer could not have seen it, since it was an excellent idea for a revue.

But, when all is said and done, every place has its own particular charm. The successful party in the spirit of New York (and London, also, because parties in London are now very like parties in New York) would no more suit Paris or Rome than the sort of elegant party one goes to in Paris or Rome would suit New York. They make an interesting contrast. Who would ever think of giving an "It's smart to be thrifty" dinner-party in Europe—where the meaning of the word is really (Continued on page 91)

KENYA COLONY IN AFRICA

(Continued from page 35)

miles for dinner, at least when the roads are in a good state.

The trains, all of them wood burners, are very slow, because of their fuel. They are comfortable, however, and equipped with sleeping compartments and restaurant cars. While the automobile is faster, the roads are not yet up to the standard of those in Europe. During the rainy season, which comes twice a year and consists of flooding downpours, I have seen entire roads completely swept away within half an hour.

When you go off into the country for a shoot—going on safari, they call it,—much of your transport is done by native bearers. Planes are often used to take hunters to the more distant hunting-grounds, for, while zebras, congonies, leopards, and lions can be found practically anywhere in Kenya, it is a well-known fact that these animals become very shy or very tame in the settled areas. Airplanes are being used more and more, most of them privately owned. One company operates a commercial service. Many people travel directly from England by air, which takes them only nine days as against the eighteen-day journey from Marseilles or Genoa, by boat.

TIPS ON THE SHOP MARKET

(Continued from page 71)

she now makes gowns for women as well as children. And very successful she is in doing it, too.

• A year ago, Vogue published an article about the superhuman Madame de Boor and the fabulous resurrections she effects on faces put in her hands. There seems no better time than now, when every one is trying to look her best, to repeat these words of praise. Madame de Boor carries the best proof of her powers around with her, in the form of her own face. Vehemently, she describes to you the devastation, the fat, the havoc that was that face once. However this may have been, she now appears fresh and charming.

Quite calmly, she tells you that your face is somewhat the wrong shape—but she can fix that for you. Your neck should be longer—presto, it shall be longer. Miracles are what she performs in the name of beauty, and numbers of beautiful women, here and in Europe, rise up and call her blessed.

She uses no creams in her treatments, believing that oils and greases are responsible for half the fat that overtakes most faces. With fingers dusted with talcum, she delicately touches your face, and you seem actually to feel her remould it closer to your heart's desire. Remember, she is at Saks-Fifth Avenue. Her treatments cost a pretty penny, but half the famous beauties in the world will tell you they are worth it.

• Mignon, on East Fifty-Third Street, is a milliner who is well worth putting on anybody's visiting list. Her hats fit, and, when it's a matter of hats, fitting is just a bit more than half the struggle. She has her own designs, as well as good French models that she adapts to go with your face.

Although she makes the youngest of berets for débutantes, you need not be afraid to visit her if you made your début when McKinley was in office, for she makes hats for all ages.

• There is a place in every woman's heart or wardrobe for at least one knitted silk two- or three-piece suit. There is a place in mine for at least three of the kind I saw *chez* Charles Walnut, who has dedicated his life and an entire shop to them. The colours are perfectly chosen and combined, and he has such a large assortment of designs that any woman can find the one she can't resist. One woman I saw there was buying them to take to Egypt. She said she couldn't do without them for motoring or walking about boat decks.

• A. Paul, a furrier on Madison Avenue, has some divine big purses of white caracal. With your black clothes, nothing could be smarter than these. They are large and roomy and fasten with a big button.

• What with this life we lead, grease spots and spilled cocktails and Heaven knows what else, dresses just seem somehow to take a lot of cleaning. For removing the ubiquitous spot, there is nothing better than a certain substance called Annette's Perfect Cleanser, obtainable at most places. The directions are on the box, so I won't entertain you with them now. All I can say is—it almost restores some of my lost illusions.

• You who are bound Southward, don't forget the chic of the bandanna, when skilfully twisted around a smart head. Last summer, bandannas were worn at Le Touquet. You can get good ones at Lord and Taylor or a lot of other places, but it's the way you wear them that's important. Folded three-cornerwise, the ends should be crossed in back, twisted to make ropes, and knotted in front. They're terribly becoming and smart in a *femme fatale* sort of way. The most famous woman in the Italian Secret Service used to wear them. She didn't even own a hat. She was too beautiful for words.

• Of course, interior decoration—and desecration—goes on all year round. Autumn and spring are the big seasons, but along in January comes a little out-season spurt, perhaps due to the great mess occasioned by Christmas. Just a few tips for the refurbishing process.

Nancy Shostac, on Lexington Avenue, rather specializes in Biedermeier furniture, which is so smart to-day. Her shop is a mine of unexpected nuggets, big and small, rapturous for some one on the hunt for things to embellish the domicile. Lots of divine china.

Then, I would remind every one of Rose Cumming's chintzes, which are as lovely as any I have ever seen all together. They are developed, in design, from scraps of old brocades and antique chintzes. Look at the feather design, and the climbing children.

Jones and Erwin has an enormous glass globe, with a small opening at the top. This is intensely decorative and might be left as it is or filled with water and ivy grown in it. I should think it would also be amusing with a few droopy flowers, like yellow roses, thrust in the opening.

A GROUP OF INTERNATIONAL ARTISTS

CONTEMPORA INC.

CONTEMPORA...an international service of art to industry, introduces textiles and printed silks by its group of foremost artists and designers.

CONTEMPORA creations are endorsed by fashion experts...striking evidence that they embody art and wearability.

CONTEMPORA creations will receive publicity and promotion throughout the country. They are produced and marketed by volume methods through reputable manufacturers.

MANUFACTURERS
producing CONTEMPORA *textiles:*

SCHWARZENBACH, HUBER CO.

CORTICELLI SILK CO.

L. & E. STIRN

MENKE, KAUFMANN & CO., INC.

NOTED ARTISTS CONTRIBUTING:

BENIGNI
LUCIAN BERNHARD
COVARRUBIAS
ERNEST DRYDEN
FOUJITA
FRANK PEERS
TCHEKHONINE
VALLY WIESELTHIER
and others

CONTEMPORA textiles and printed silks are on display in many department stores and specialty shops, made up in smart dresses and by the yard...Look for the distinctive label which identifies every CONTEMPORA creation.

CONTEMPORA heralds a new fashion movement of real significance — to manufacturers...to merchants...and to women of good taste.

For details communicate with
CONTEMPORA · INC
16 WEST 49th STREET · NEW YORK
PAUL LESTER WIENER · DIRECTOR

SEEN ON THE STAGE

(Continued from page 54)

many an insulting epithet. It no longer is.

The speaking stage, as usual, has been slower than the other arts to discern and accommodate itself to the new attitude. Realism, which depended for its appeal on accurate detail, little more than touched-up photography, the thrill of identification, is at last giving way. The success of "Berkeley Square," "Once in a Lifetime," "The Green Pastures," "Twelfth Night," the Civic Repertory Theatre's production of "Romeo and Juliet" fully proves that. And now "Elizabeth, the Queen," presented by the Theatre Guild as its second production of the season.

"ELIZABETH, THE QUEEN"

Although this drama takes us back to the days when Ben Jonson sang and Shakspere and Marlowe also sang, and thundered at the same time, days of gallantry and glitter and glory, it does not add to Maxwell Anderson's stature as a playwright. To be harshly frank: his latest effort is a very poor play. The author of "Saturday's Children" and coauthor of "What Price Glory?" has set up a group of puppets and labelled them Sir Walter Raleigh, Francis Bacon, Sir Robert Cecil, Lord Burghley. They are all lifeless, lay figures parading like clay pigeons on a moving track. And the plot he employs as a background for the tragic love-story of the aging Virgin Queen and the young Lord Essex might have been drawn from any dramatic rubbish heap. Not only that—the main theme itself, under his treatment, flutters back and forth over the same ground with mechanical regularity; after a while, one gets a mental picture of Anderson conceiving and composing his drama by the naïve method our forebears used for another purpose: plucking the petals of a daisy and chanting, "He loves me—he loves me not" as the petals fall. Possibly in a desperate effort to blur that picture, he introduces much extraneous, distracting matter—a court fool who fails to be funny, Burbage, and two other mummers from Shakspere's company playing one of the merry Falstaff scenes to divert Her Majesty while she sits tense in the Tower awaiting the execution of her lover below.

Yet, strangely, in spite of those weaknesses that seem more than enough to kill the play, "Elizabeth, the Queen" provides a memorable evening. For it is dominated by the finely drawn, many-sided, fascinating, absorbing portrait of that remarkable woman who was the last Tudor to wear England's crown. If, by some legerdemain, she were to find herself in the Guild's Fifty-Second Street temple one of these winter nights, she very likely would cry out a paraphrase of Louis Fourteenth's egoistic exclamation, *"le drame c'est moi"*—in English, of course.

How much Anderson contributed to the brilliant portrait, how much Lynn Fontanne, who brings it to the audience, does not matter. The important thing is that the Royal Lady who now walks the stage is nothing less than magnificent, a true daughter of Henry VIII, and of her period—lusty, profane, hard and soft by turns, yet ever feminine in the Amazonian manner. And ever regal. Imperious and imperial. The physical picture Miss Fontanne paints of Elizabeth would alone make the evening memorable—it is marvellous, startling, she seems to have stepped right out of the famous canvas that hangs in the Louvre. But she does more, infinitely more than "look the part." She etches the character indelibly on the memory, makes it one of the great theatrical memories. Her Elizabeth blazes at times; at other times, glows like burning coal under a film of ashes—whether acting as mistress of a mighty kingdom or of a man, always aflame. It warrants all the superlatives at the spectator's command—a remarkable characterization; from the subtlest glance and gesture to the broadest effect, in voice, bearing, feeling, understanding, a perfect performance. Among contemporary actresses, only Clare Ames, whose untimely death deprived the theatre of one of its brightest lights, could have played the part so beautifully.

Alfred Lunt's Essex seems shadowy beside Fontanne's Elizabeth. No one's Essex could be otherwise. But he appears to be self-conscious about it. Except in the scene where he faces the defeat of his Irish expedition on which he went unwillingly and the moment before he descends the stairs to lay his head upon the block—, at all other times he appears to be backing away from the part. For some unknown reason or none, he affects an accent; it is not an English accent, does not attempt to be; it serves apparently one purpose and only one: it makes what he says incomprehensible, a sort of mumbling.

Mr. Simonson's settings and costumes and the way he has lighted them suggest admirably the British austerity, bareness combined with the rich sumptuousness Englishmen brought home from the Renaissance elsewhere and made their own.

"MR. SAMUEL"

Another play that is scarcely more than a character study comes to us from the Comédie Français in an adaptation by Winthrop Ames, until his recent retirement the foremost producer measured by taste and fineness, in our theatre. The French title was "Le Marchand de Paris"; the piece has been Americanized for us and labelled, "Mr. Samuel." Edward G. Robinson acts the name and the only real rôle. He has long been considered the heir to David Warfield's sceptre; his portrayal of Samuel Brisach, a Jewish-American Big Business Man, is a genuine achievement. He comes as near as any actor could to redeeming a verbose, repetitious script.

"Mr. Samuel" lacks story, suspense, cumulativeness—all the qualities the stage demands. It is merely a brief one-act play stretched thinly over two hours. And all the facets of the character, which is the sole *raison d'être* of the affair, are clearly revealed in the first few minutes; after that, the identical things are said and shown over and over.

But we may be all wrong. At one point, the hero describes the play his son-in-law has written as "too advanced for our stupid public." We may belong to the stupid public for which "Mr. Samuel" is too advanced.

"THE MAN IN POSSESSION"

There used to be a stock joke in the comic papers about the "sucker" who comes to New York and is sold the Woolworth Building by some crook. From all indications, it seemed until the last week or so that the joke reached London last summer and that Lee Shubert was taken by theatrical hawkers for the "sucker"—it looked as if he had bought everything on the boards there including the actors. Those purchases all failed dismally here. Then he employed American actors for "On the Spot," and his luck changed; it became at once one of the hits of the town. But the previous disasters did not daunt him; he has followed the Wallace melodrama with another English play that uses an "All-English cast"— H. M. Harwood's "The Man in Possession." And, unless the public does not desire a truly pleasant evening in the theatre, his faith in all-English plays and players will have a firm prop.

For, although this unexciting little comedy, of the black-sheep son of a prosperous underwear manufacturer and a widow who has been living on credit and has about exhausted that, is never uproarious, contains no "big" laughs, it provides two hours of continous chuckles. Its story is familiar, it indulges shamelessly in the most improbable coincidences, but, because the author has told it freshly and with evident enjoyment and because the players have caught his esprit exactly, its merriment beginning at the rise of the first curtain runs along uninterrupted until the fall of the final one. The spectator comes away from the Booth warmed, refreshed. Which is but another way of saying that theatregoers who choose "The Man in Possession" are assured a delightful evening.

Leslie Banks plays the hero, Isabel Jeans the heroine. Both are endowed with a true sense of comedy and have acquired the technique to project it fully, adroitly. Their acting has bubble, spontaneity, and a gusto that never leads them to overemphasis. Mabel Buckley shows the same restraint and skill as the two featured players.

The author has directed his own comedy; in that capacity as in the writing, he never overstresses, brings out the values by legitimate means, is content with chuckles.

"THREE SISTERS"

Eva Le Gallienne and her troupe have put Tchekhov's "Three Sisters" back into their repertoire, this time without Nazimova. That improves it. For the Russian actress's performance was too outstanding; she played Olga as a star would, thus destroying the drama's delicate balance. Now, with Mary Ward in her rôle and Miss Le Gallienne and Josephine Hutchinson enacting the other sisters, the balance is restored.

The members of the Civic Repertory company catch and convey the fine values, the subtle emotions, the vibrant dramatic undercurrents of "Three Sisters," one of the few masterpieces written for the theatre in our time. They live it, and normal audiences will live it with them.

"THE VANDERBILT REVUE"

Had "The Vanderbilt Revue" preceded "Three's a Crowd" into town, it might have been better received. Coming after that sparkling revue, it may possibly seem more commonplace than it actually is. But most likely not. For, except for two performers, it rarely rises above the commonplace.

Whenever Lulu McConnell is on the stage, everything picks up—her hearty, buxom personality, her skill in exploiting it, her infectious mirth would draw shouts of glee from a misogynic pessimist. She appears in but six of the twenty-nine numbers. A boy named Jimmy Ray manages to make his trousers quiver when he dances and, oddly enough, has not been content to rest on that accomplishment; he has, in addition, trained himself to be what Broadway calls a "swell stepper." All the other performers—the cast includes Evelyn Hoey, who was last year in "Fifty Million Frenchmen," Charles Barnes, and Joe Penner—are seldom more than mediocre. The poor material supplied them is no doubt responsible.

PALM BEACH

(Continued from page 36)

• The turban beating the beret except the plain Basque one. Jewelled clips on them all. An extravagant new straw hat without a semblance of trimming. Paper Panama, cotton visca of feather weight, and starched linen excellent.

• Pumps by day. The all-white, dead-white pump queening over them all. Brown-and-white, or black-and-white, or navy-and-white also smart. Loud colours, such as green, red, and yellow, used quietly on white linen shoes. Evening sandals Grecian in feeling.

• Sheer laces of enormous consequence at night. White linen lace with a bold, flat design almost as coarse as a Nottingham curtain. All-over eyelet embroidery everywhere. Sheer mousselines in plaid, or embroidered or plain. Organdie, printed cotton voile, and cotton net. Printed chiffons best when the design is well merged, rather than spaced. Evening frocks with jackets to match in colour and fabric. At the other extreme, sharply contrasting jackets, such as a dead-white one over a black dress or a bright green one over a white dress.

• Plaster-white the first colour of all for evening. Poisonous yellow-green, bright yellow, strident yellow-red, and electric-blue very 1931. Pale watery tints of green, yellow, grey, pink, or blue. Printed chiffons very exotic in colour—as many as nine or ten shades in one print. Odd off-tones combined—gorgeous result in bright coloured hand-blocked effects on dark grounds.

• Evening jackets conspicuously short.

SEEN ON THE STAGE

'We recommended these new Bradleys . . . for very special places in the sun





". . . so this month I'm going to tell you what I prescribed for some of my southbound patients.

● **For Nina T—,** I suggested the Bradley No. 27576 in Empire, White and Blue. First, because it's of Le Mer★ (a new fabric exclusive with Bradley) and therefore *news* to the fashion world. And who, but Nina, could spread that news more smartly? . . . Then the cut and colors simply insisted (another irresistible case of blonde and blue). The brief trousers are becomingly pleated. The armholes and neckline are edged in white (particularly flattering to sunburned skins). The all-over fish pattern of the upper is knitted in, not applied . . . a feature possible only with Le Mer. No 27576 also comes in Black and White; Scarlet and White; and Brown and Yellow. Suits of Le Mer cost from $6 to $9.50.

● **For Jane St. H—,** the beach and pool Bradley No. 27371. Because, since Jane swims with a capital S, she'll welcome the freedom of the canary-colored one-piece suit alone. And then she'll appreciate the convenient skirts (red or black, according to her mood) for lazy moments on the beach with cigarettes and escorts (both come in packs for Jane). . . . Other attractive color combinations are Suntan, Empire and Woodbrown; Jade, Adriatic and Woodbrown. They cost about $8.

● **For Mrs. Fredric S. D—,** the Bradley No. 27573 in Ocean and Russian Green. Because it's of the finest of Jersey, and its smart, casual lines are particularly becoming to the mature figure. Comfortable and practical for swimming or lounging. Also in Maize and Autumn Beige, and Empire and Yale. Jersey suits—from $6 to $9.50. . . . The baby's sun-suit is a Bradley too."

. . . *from a letter of* LISA POTTER
BRADLEY SHOPPING ADVISER



If you're to be among this season's southbound fortunates, you'll be interested in the people on this page (sketched as the roto cameras will see them). For they are wearing just a few of many smart new Bradleys which soon will be playing important roles at palmy gathering places.

But, if you're not going south this year, probably you'll be more interested in hearing that Bradley is now preparing to meet the first robin with some very exciting things for spring. Our stylists and advisers have been exercising their sixth senses at those American and Continental centers where smartness is so sharply drawn, and where cut and colors forecast fashion with authority. This means that we will have a lot to show you in just a few short weeks . . . new sweaters, new dresses, and suits and coats—with interesting berets to match. . . . A fashion event of real importance to you. . . . Bradley Knitting Company, Delavan, Wisconsin.

★ **About LE MER** . . . Made of the softest French spun yarn, knitted plain and jacquard. It is of an exceptionally fine gauge, 30% lighter than other bathing suit materials. A Le Mer suit fits as snugly as a stocking, and gives the molded figure effect. It is pre-shrunk, of course, and double-quick at drying. Its longer life and extra snap are the secret of almost miraculous knitting machines, made in France and imported exclusively for Bradley.



". . . and at least one of the two following cases ought to interest any man who is going south.

● **For Dudley H. D. M—,** I suggested the 2-piece Bradley No. 29372 in Buff, Tan and Brown. Because its colors would satisfy his unerring taste, and because the cut of its scant upper and the short (but slightly fitted) trunks makes for both swimming and style. . . . There are six color schemes, among them—Navy, Yale and White, and Scarlet, Maroon and Black. Priced from about $4.75 to $8.00.

● **For John T. D—,** the Bradley slip-over sweater No. 9022 in Navy and White. Because it will do practical duty for a dozen seaside "chores" such as lounging, lunching, sailing or just sitting. It's of the lightest and softest worsted and is patterned after the French sailor's jersey. (The Riviera is all spotty with them this season.) In Black and White, Green and White, and Red and White. These beach sweaters range from $5 to $10."

. . . *from a letter of* DOUGLAS THORPE
BRADLEY SHOPPING ADVISER



BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS

© 1931

TO SEE OR NOT TO SEE

(Continued from page 51)

and high esteem of our features that we would rely on them alone to enchain an admirer or entertain a guest? Yet, holding our good looks in such consideration would imply renouncing any attempt to see, for, if we do make the effort to adjust faulty vision, we are forced to squint and scowl, and these expressions become instinctive and habitual. Thus our eyes are strained and tired, and our beauty marred. The woman who sacrifices her eyes to her vanity will, in time, find her vanity sacrificed to her eyes. There are moments when we may justly feel that the outline of our profile will be more effective than an intelligent glance, and there are also moments when clear vision will be of utmost importance. In anticipation of both, let us learn to wear glasses with chic.

Let us begin by considering these accessories of metal, glass, and shell as we would gloves or a hat, accessories worn for similar reasons of comfort and propriety, chosen in shades and shapes becoming and appropriate to the occasion on which they are to be worn. Why demand that they be inconspicuous, things we hope will be overlooked?

Behind shell-rimmed spectacles, a pretty face can remain distinct, clearly standing apart from the glasses before it. Dark-rimmed spectacles worn by a woman with light hair and eyes will, by their very contrast, leave the symmetry of her face unmarred. For the same reason, light grey or amber coloured frames will better become women of darker complexion.

There is a youthful quality in the fresh frankness of spectacles that is entirely missing in the less conspicuous eyeglass, and, for the woman who is required to wear them for any length of time, as in the theatre, driving a car, or reading, spectacles are superior to eyeglasses in that they do not mark the nose by pinching. If, however, there should be a preference for less conspicuous glasses, other frames than shell can be used. The "flesh" gold frames that have recently been introduced blend unobtrusively into the colour of the skin, and to the woman who objects to spectacles may prove what an old Irish nurse of our acquaintance used to call "a thankful blessing."

THE CHOICE OF MOUNTINGS

It is well to take advantage of the fact that any mounting with a high bridge-piece will lengthen the appearance of a too short nose, and a nose too long can be seemingly shortened by the use of a lower bridge. Tortoise-shell has a beautiful texture and holds its shape, but becomes brittle in cold weather and is easily broken. Imitation shell and crystal frames are durable, inexpensive, and made in a number of shades and shapes: with little, short, straight bows that are especially convenient to wear with hats and slip on and off without disarranging the hair; with long bows that curve slightly behind the ear, so they may stay more securely in place; with more definitely curved bows that are recommended for active sports wear, particularly if the occasion is sufficiently dangerous to warrant the use of unbreakable lenses, which are comparatively heavy and must be held firmly in position. Frames are also made with bows placed on a level with the eyebrows, above the range of vision.

Many people, bothered by the too brilliant reflection of sun on water, beach, or tennis-court, do not realize that they may have their lenses ground in a glass that cuts out light without changing colour value and that, also, for the use of motorists who drive at night, there are lenses made especially to deflect the glare of oncoming headlights.

OTHER INNOVATIONS

For the woman requiring glasses momentarily, oxfords are convenient, in that they fold into a comparatively small circle and, when opened, can be worn over the nose as eyeglasses or held to the face as lorgnettes. Inasmuch as they swing and catch and break, we do not recommend that they be hung on chains or black ribbons, nor are these smart additions to contemporary costumes, the former suggesting rustling taffeta, while the latter are somewhat severe and reminiscent of elderly actors. Where minute lenses, appropriate only to the brief reading of theatre programs and menus, are adequate, they may be framed in the little "glove" oxford, which, as the name implies, is easily tucked into the palm of one's hand. There is also a little lorgnette that folds into a case hardly larger than a lipstick. However, for more general use, lorgnettes carrying adequately sized lenses are advisable, and their handles should be of exactly that length that will allow us to hold them directly to our eyes without having our hand so close to our face that it disturbs our hair or brushes the powder from our cheek. There are many who hold a provincial attitude towards lorgnettes, being unwilling to admit that they may be looked through with kindliness, sincere interest, or intelligence, considering them tokens of affectation and scorn. Staring and pointing are not courteous, and, should we be inclined to indulge in these practices, they will become more obvious through the use of lorgnettes. Yet, though by no means the most practical, when properly used, these glasses remain the most graceful of all.

With this variety from which to choose, the woman of taste will have little difficulty in finding glasses suited to her every need. She will provide herself with those most appropriate and most becomingly framed and will wear them wherever and whenever they will relieve her from eye-strain or embarrassment.

IVY TWYNELL

FOR THE HOSTESS

(Continued from page 62)

a gastronomical necessity to a meal.

If there are to be only three dishes for lunch, such as the egg dish, salad with cheese, and a sweet, the sweet may be of a more elaborate kind—something richer and heavier than a compote. A rice pudding is an example, though, of course, one would not have a rice pudding on the same menu with another dish containing rice. Or one may have a choice of sweets—such as a compote served with either a chocolate or a cocoanut cake. The salad should never be a rich or elaborate one if it is served with cheese. But, omitting the cheese, it might be one of mixed vegetables, according to the time of the year, and, in winter, hot asparagus or artichokes might take the place of the cold salad course served in summer.

Why are hors-d'œuvre, which are always so tempting in restaurants, so rarely seen in our houses? They are easy to serve and often better when they are encountered in houses than in restaurants, because they are usually more simple and more simply served. Also, they have the advantage of being a novelty and of giving that element of surprise to a meal which is so welcome. Is it not true that we remember the unusual food at our friends' houses and are apt to forget the things that are to be expected, however good they may be?

ON SERVING HORS-D'ŒUVRE

I think the reason hors-d'œuvre are considered so difficult to serve is that most of the dishes to be had in the shops for serving hors-d'œuvre are totally inadequate. However, with a little search and ingenuity, these can be found in the large shops. The dishes for presenting the hors-d'œuvre shown on page 63 were assembled after a search through various departments of Lewis and Conger, a search that produced a large-sized brown lacquer tray, small, fluted brown-and-white earthenware casseroles of various sizes and shapes, and earthenware "cocottes" that could be assembled together on a tray.

The number of hors-d'œuvre served in one's house need not be by any means so large as in a restaurant. Six different things are quite enough, only one must be sure to have dishes to contain enough of any one thing for every guest at the table to sample it. According to one's taste and the time of the year, the hors-d'œuvre may be hot or cold, or a combination of both. In those illustrated, the small sausages are served hot, and there are shrimps in mayonnaise, cold sliced tomatoes, stuffed celery, radishes, and jellied eggs. One might choose to have a dish of hot white beans or fried potatoes, while the rest of the dishes contain cold food. Pâté de foies gras on slices of orange is an unusual form of hors-d'œuvre. Grilled sardines on toast could be among the hot dishes, and hot creamed eggs would be good. But the simpler the hors-d'œuvre, the better, for there is nothing better than sliced German sausage, potato salad, tuna fish, and a dozen other such things seldom to be found served in this form in our houses.

If a tray of hors-d'œuvre is well selected and served in plenty, they may easily be considered the main *plat* at lunch and can be followed by something light—macaroni au gratin, or a similar hot dish, and a compote.

FRUIT FOR DESSERT

The reason a compote is suggested so often in this article is that it combines, or rather makes, a sweet of the fruit, which should always, if possible, be served at lunch. That fruit should always be present at least once a day on the table is a European idea, which, for reasons of health, has become very popular in America. It is a good idea, as well as a decorative one, to use the fruit course as a decoration on a lunch table and, incidentally, a means of simplifying the service. Of course, this can only be done with a small lunch table at which there are no more than six or eight people, for, when the glass plates and finger-bowls are passed, the guests can help themselves to the fruit from the centre of the table, when it is small enough. At a lunch table, single, perfect peaches were placed at each place, as well as in the centre of the table, to provide both decoration and dessert.

Omitting the sweet course at lunch makes it very simple to have a menu of three courses only. Still, it is courageous to serve the following menu: a *plat* of baked oysters wrapped in bacon and served with spinach, a mixed salad of fresh vegetables, and fruit. Yet recently, in New York, I lunched at a bachelor's flat where that menu was served, and everybody remarked how excellent it was and how much they had enjoyed it. The huge dish of baked oysters and spinach was passed several times. The vegetable salad was served in red lacquer Japanese bowls, and we helped ourselves to the fruit from the dish in the centre of the table. As a lunch menu, it could not have been better or more in the spirit of the day.

The short menu applies to dinner, as well as lunch. Dinner being the meal of the day at which one is most inclined to indulge and for which there is more time allotted, another course, making four courses in all, is permissible. The choice of this extra course lies between soup and fish. Do not lack the courage to have one or the other, but not both. When the choice is fish, start the dinner with the fish course, richly or simply prepared, according to what follows. If the main *plat* is duck, or anything equally rich, the fish course should be a simple one, without a rich sauce. A clear soup is always a good choice in the case of anything so rich as duck.

A *plat* that has been served recently at smart tables is boiled tongue, a dish that we usually regard as somewhat uninspired. But when it is sliced in advance, arranged on a platter with rice cooked with currants, and served with a Cumberland sauce made of currant jelly and orange-peel, it is far from uninspiring. Another delicious main dish is baked chicken in a new form. For this, a chicken is boned and cut into (Continued on page 91)

SOCIETY

(Continued from page 26)

WEDDINGS

NEW YORK

Abbott-Reyburn—On November 19, at Saint James's Church, Mr. Frederick Everett Abbott, son of Mr. and Mrs. Frederick Bassett Abbott, of Lynn, Massachusetts, and Miss Frances Reyburn, daughter of Mr. and Mrs. Samuel W. Reyburn.

Alexander-Reid—On December 4, at Saint Thomas's Church, Mr. Frederick Beasley Alexander, son of Mrs. Lounsbery Alexander, and Miss Florence Davis Reid, daughter of Mr. and Mrs. William Henry Reid.

Barrett-Day—On December 27, Mr. James Elmer Barrett, son of the late James M. Barrett and Mrs. Barrett, and Miss Laura Taylor Pope Day, daughter of Mr. and Mrs. Joseph P. Day.

Burger-Evans—On November 17, in the chapel of Saint Bartholomew's Church, Mr. Van Vechten Burger, son of the late Clarence Chew Burger and Mrs. Burger, and Miss Rosalie Evans, daughter of Mr. Hartman Kuhn Evans.

Carter-Petit—On November 21, in the chantry of Saint Thomas's Church, Mr. Lawson Averell Carter, son of Mrs. L. Averell Carter, and Miss Edmée Petit, daughter of Mr. Edmé Petit, of Yonne, France.

Cox-Rumsey—On November 28, in the chapel of Saint Bartholomew's Church, Mr. James M. Cox, junior, son of Mr. James M. Cox, and Miss Helen Rumsey, daughter of Mr. Lee M. Rumsey, of Saint Louis.

Denny-Milliken—On November 17, at Saint Thomas's Church, Mr. Thomas Denny, junior, son of Colonel Thomas Denny, and Miss Ruth A. Milliken, daughter of Mrs. Charles Stuart Milliken.

FOR THE HOSTESS

(Continued from page 90)

pieces the size of cutlets. The cutlets of raw chicken are first smeared with English mustard, then covered with a paste made of chicken and cream ground in a mortar and flavoured with tarragon. They are then rolled in breadcrumbs and baked with butter.

Often, in the place of salad at dinner, if the salad can not be served with the meat course, a vegetable as a course by itself (a green vegetable, of course) is an excellent idea. A mould of creamed spinach with fresh cream poured over it just before it is served, asparagus in season, or artichokes are excellent vegetables to serve separately. This is also a European idea. In France, one often finds the chicken or the veal served alone, with only a sauce and, perhaps, a condiment. To our taste, this would be rather flat, but to serve the chicken or the veal with potatoes and then the green vegetable as a separate course is an excellent idea, and the means of extending a very simple dinner over another course to advantage, since one eats more slowly and with greater pleasure. To combine too many things is always a mistake, and if you are not accustomed to the habit of eating vegetables as a course by themselves, you will find it a very agreeable habit to acquire. JOHN MCMULLIN

AS SEEN BY HIM

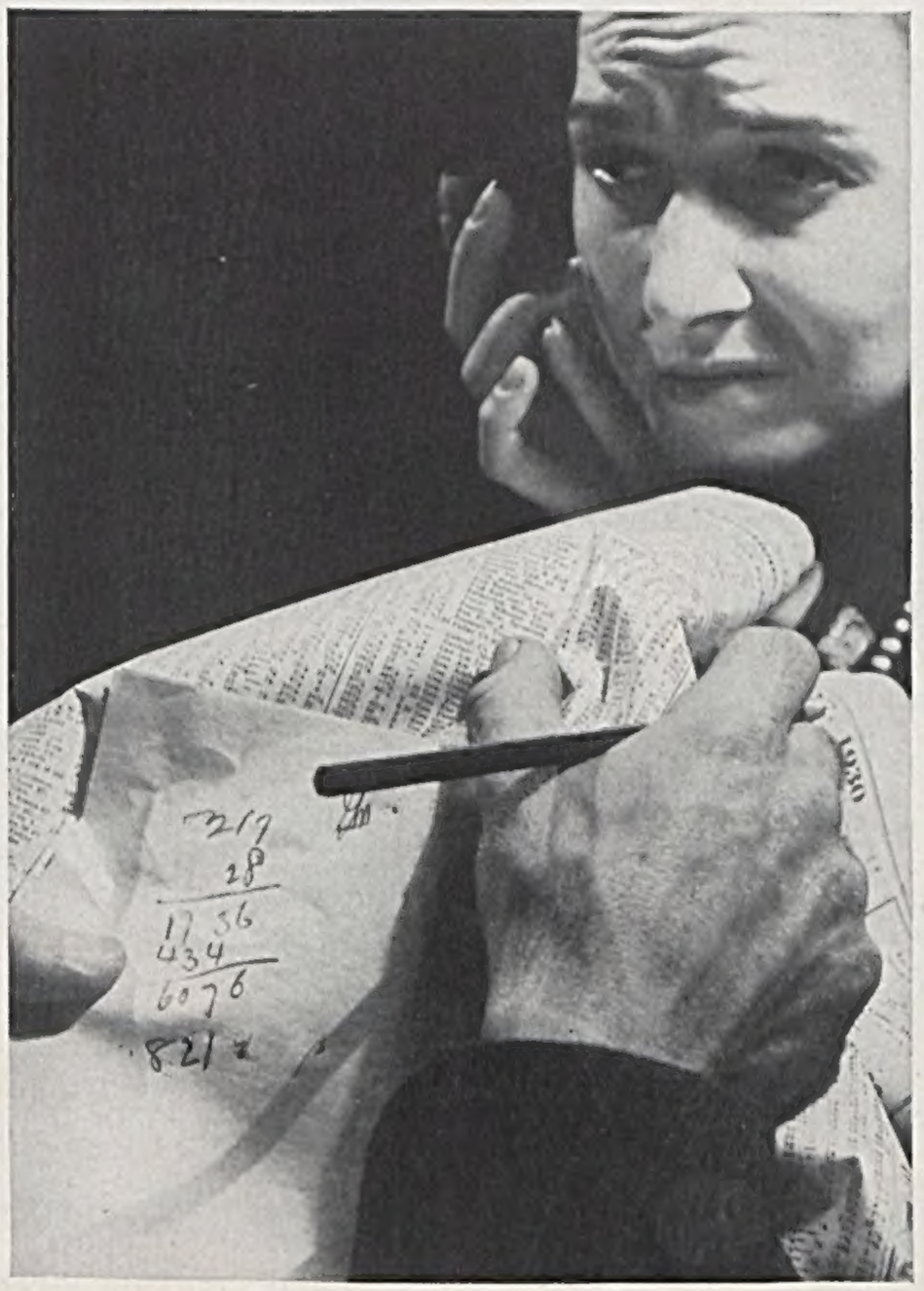
(Continued from page 86)

understood? But, in New York, when Mrs. George Draper, Mrs. Eugene MacAdoo, and Mrs. Eddie Morgan gave a succession of such parties, nothing could have been more fun. If any one wanted to dance, the dancing was done to the music of the phonograph or the radio, instead of an orchestra, and gambling stakes were pennies instead of dollars. At Mrs. Draper's dinner, the menu was black bean soup, corned-beef hash with an egg, a salad, and pumpkin pie—food that one has all too seldom.

Nobody but Elsa Maxwell could do what she did the other night in New York—give a dinner-party in a speakeasy. To Elsa's party came the following people: Mrs. Joshua Cosden, Mrs. Eugene MacAdoo, Mrs. Harriman Russell, Madame Guido Branca, Countess Zoppola, Mrs. Cole Porter, Mrs. Nelson Doubleday, Mrs. Tommie Robertson, Mrs. Harold Talbott, Mrs. Gurnee Munn, Lady Mendl, Mrs. Frank Gray, Mrs. Carroll Carstairs, Mrs. Hermann Oelrichs, Mrs. Vincent Astor, Joshua Cosden, Eugene MacAdoo, Lytle Hull, Guido Branca, Prince Obolensky, Cole Porter, Nelson Doubleday, Tommie Robertson, Harold Talbott, Addie McIlvaine, Carroll Carstairs, Hermann Oelrichs, Baron Lejeune, and Bertram Cruger—who, according to Elsa, are the hand-picked list of chic amusing New Yorkers, thirty against the once famous list of four hundred, though, of course, that list was not supposed to be limited to the "amusing" ones, if indeed that expression was ever used then at all.

I think the thing that strikes me most forcibly in New York, not excepting the sky-scrapers and the marble halls, the needlework chairs, and the pine panelling, is the American fashion of seating people at table, which is in defiance of the hard-and-fast rules of every other country in the world. To see an American multimillionaire sitting at the right of his hostess when foreigners, and especially distinguished foreigners, are present is, frankly, a shock. I, myself, an unimportant and undistinguished American, living in Europe, often find myself at the right of my hostess, ahead of people of far greater importance in their own country, naturally always excepting royalties, diplomats, and English dukes (who are all technically cousins of the King), merely because I am a foreigner. And why should not the compliment be returned, when the shoe is on the other foot? There is a fashion in America for putting the "honoured guest," that is, the guest for whom the party is given, at the right of the host or hostess, even though there are other people present who are more important or are from other countries. It is incorrect by all the established rules, and I am sure that in other days, at the houses of Mrs. Cornelius Vanderbilt, Mrs. Frank Gray Griswold, Mrs. Henry Clews, and women of that generation, the traditions were far more punctiliously observed. J. McM.

THESE DAYS . . . MORE THAN EVER



WATCH YOUR HUSBAND

Days of business tension . . . market calculations. Days and nights of nervous strain, unceasing worry. Now, more than ever, watch your husband. Where worry fails, a winter respite wins. Sail away on a colorful, restful cruise by *White Star* or *Red Star Line* . . . with your husband.

MEDITERRANEAN CRUISES

by *White Star Line* in cooperation with Thos. Cook & Son.

HOMERIC

The *Cruise Supreme* on the *Ship of Splendor,* Jan. 24, 45-57 days, $850 up, 1st Class. $454, Tourist Third Cabin. Calling at points of principal interest, including Algiers, Naples, Athens, Istanbul, Holy Land, Egypt, etc.

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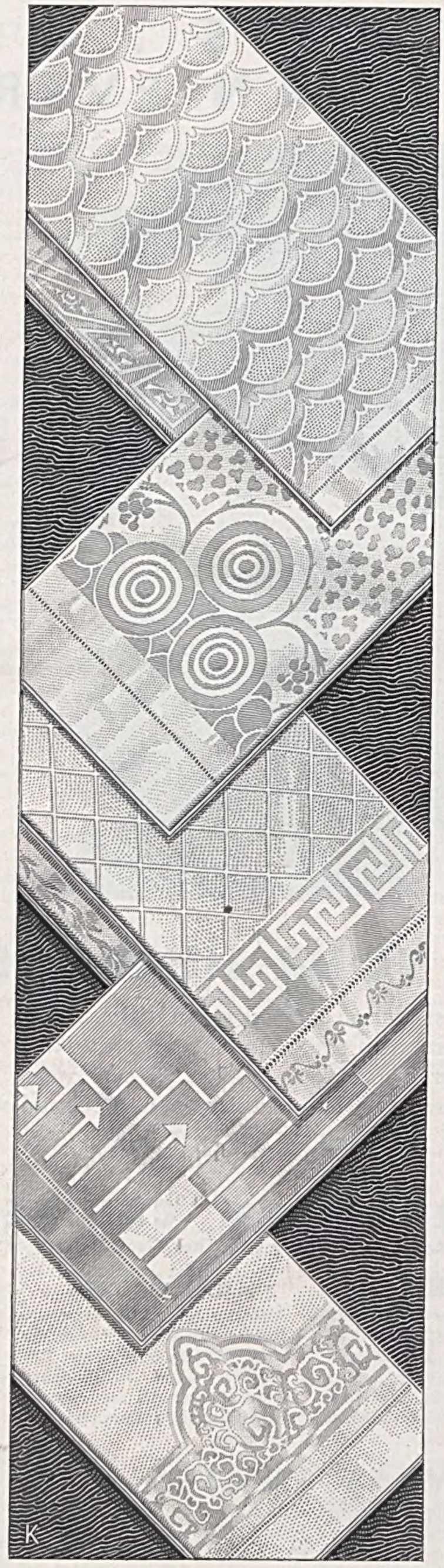
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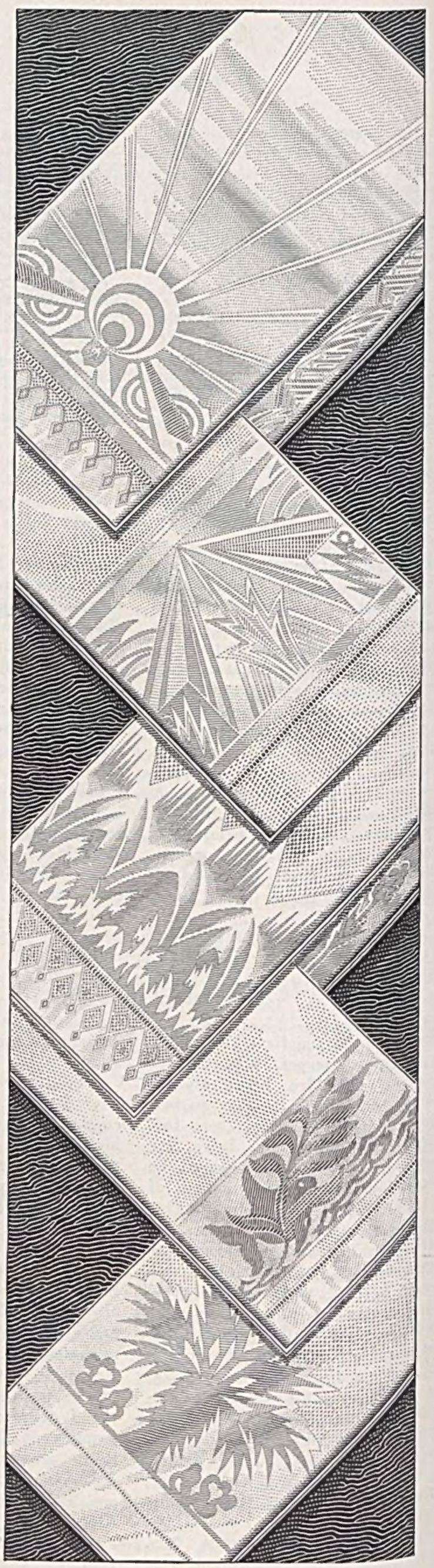


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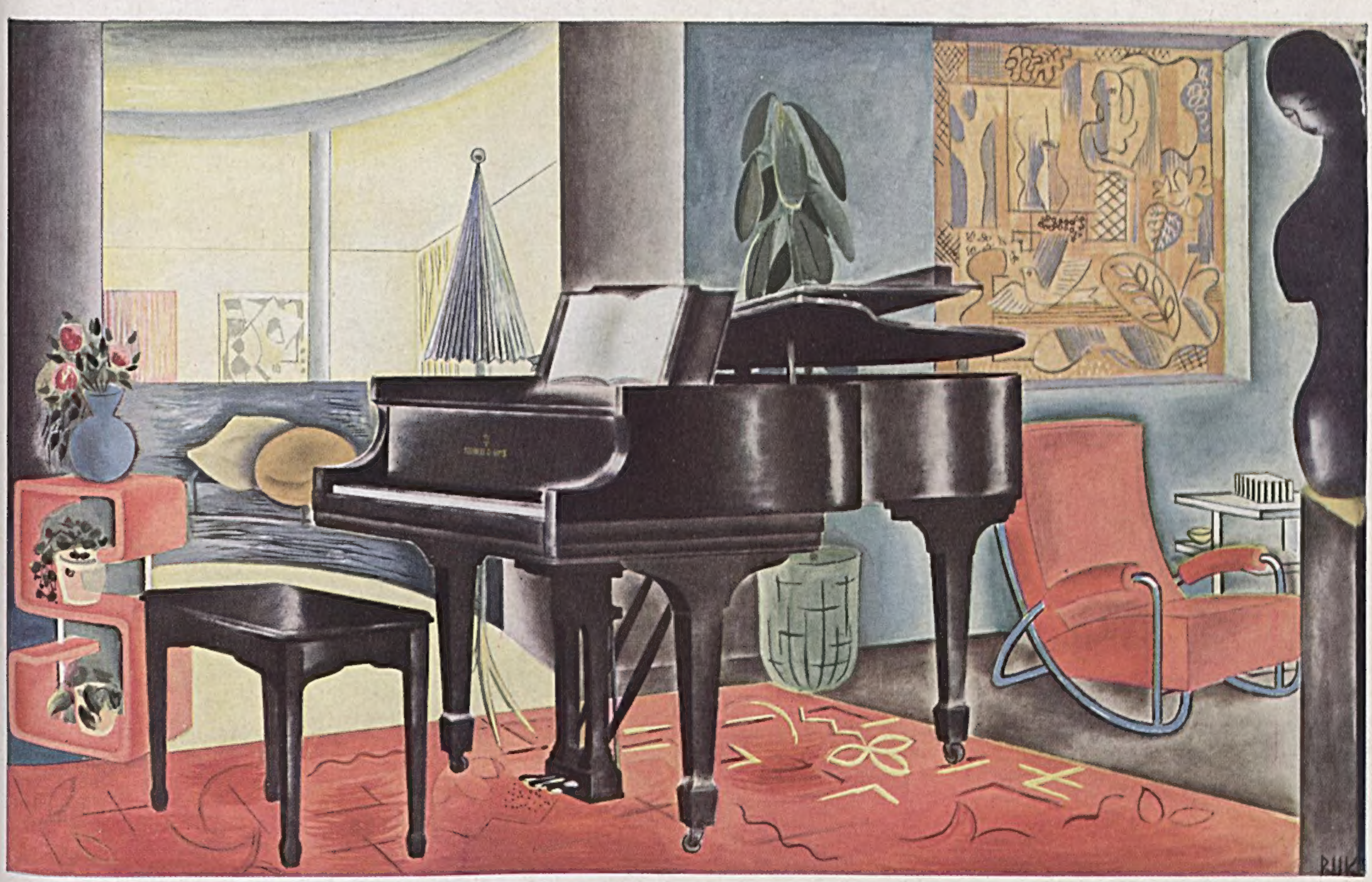
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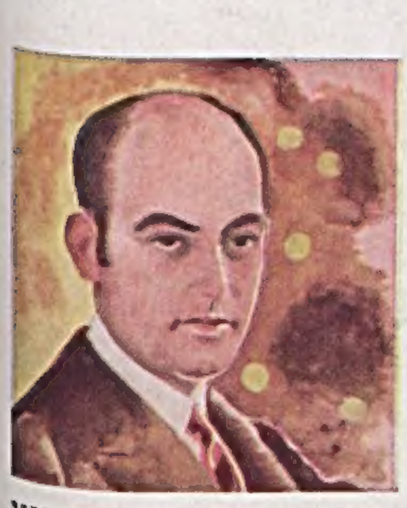
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